DC Axes 23 Titles!
see inside

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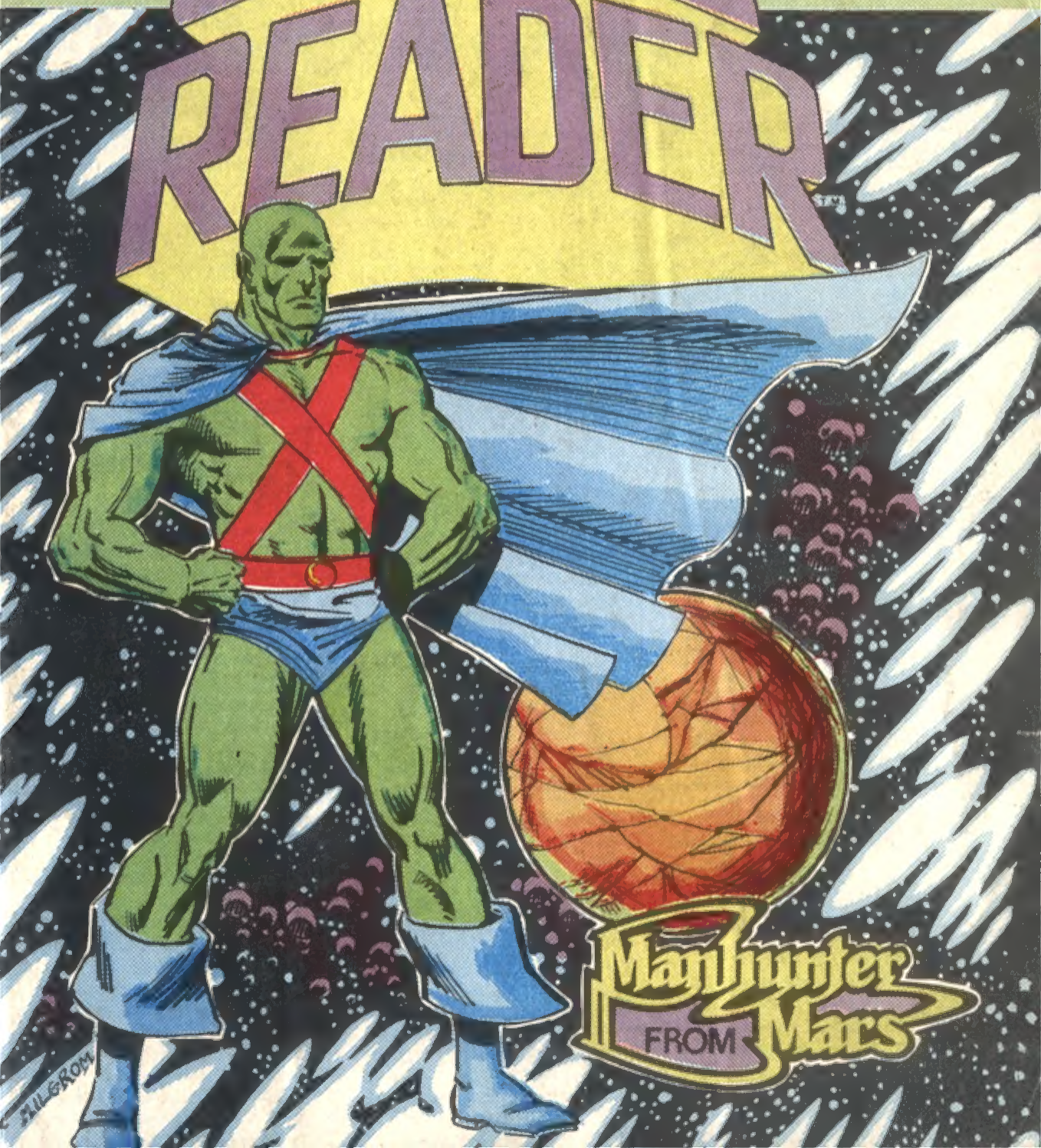
the COMIC READER

Number 159
August 1978



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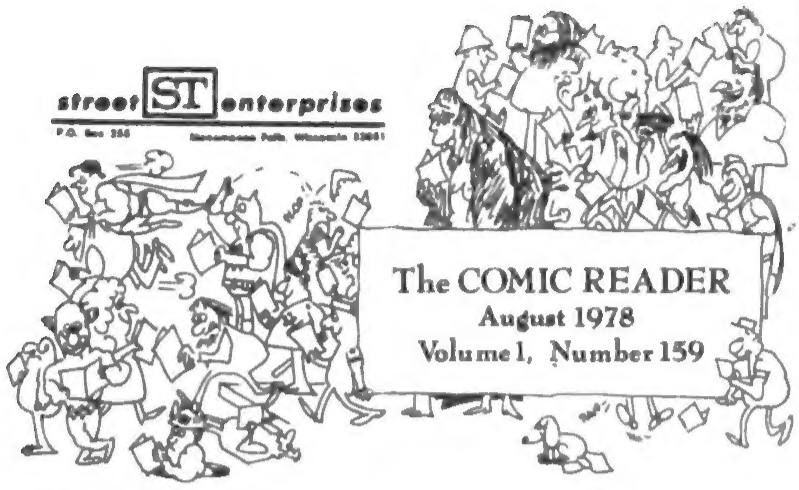

The COMIC READER

August 1978
Volume 1, Number 159

OUR COVERS: Manhunter From Mars by Al Milgrom, back again and probably slated to appear in DETECTIVE; and two new additions to ADVENTURE, Power Girl and The Huntress by Rick Taylor. ©1978 DC Comics Inc.

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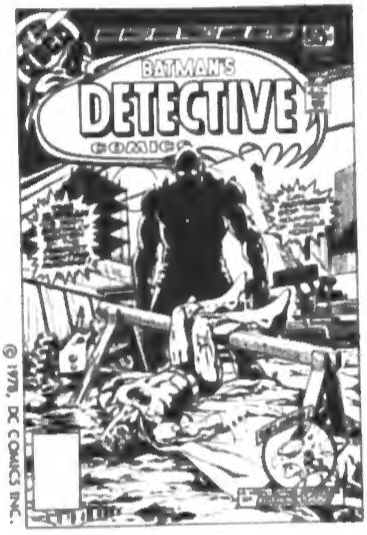
DC News

What happened on June 22, 1978 may possibly be the most significant events of the year. This is undoubtedly the most complicated story we've ever had to report, and the ramifications from it will be felt for the forseeable future if not beyond. It started ten years ago when Warner Brothers took over Kinney National Service, which owned DC Comics.



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The corporate heads of Warner Communications had stayed pretty much out of the picture as far as creative decisions go, the significant actions being the instatements of Carmine Infantino and Jenette Kahn as publishers and the budget and price increase okays over the years. Recently, however, the people upstairs began to take long looks at the downward trend sales have taken since they inherited their branch of the comics industry and a decision was made to attempt to halt the plummet by some drastic means. The first of these we mentioned last issue, which involves a massive overhaul of the distribution process. Basically, this involves getting a much greater percentage of the copies that are printed displayed on the nations'newsstands, working more closely with local distributors and wholesalers. We will only be able to see the results of this step since few of us are wholesalers. The second

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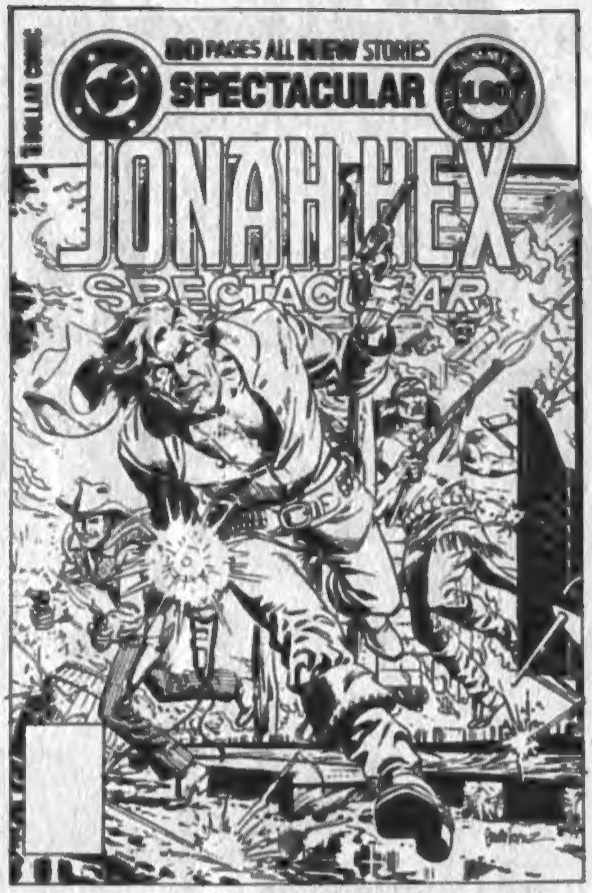


step they have taken will hit much more closely to home and we will all feel its impact.

DC has eliminated their shortlived 50¢, 40 page line, after only three months' trial. Obviously, the reason has nothing to do with sales. The people at Warner feel that the new system of distribution should be given a chance with DCs looking like the rest of the industry's books, since there will be some risk of alienating wholesalers without the more expensive books. So, beginning in September (books cover dated December), all DCs that are not dollar books will be 32 pages with 17 pages of story again, but now for 40¢. And that's not all.

All non-dollar-sized bi-monthly books have either been cancelled or upgraded to monthly status. Hereafter, only monthly titles will be published in the regular size. Therefore, the following titles have been cancelled:

ALL-STAR COMICS with #74
ARMY AT WAR with #1
THE BATMAN FAMILY with #20
BATTLE CLASSICS with #1
BLACK LIGHTNING with #11
CLAW THE UNCONQUERED with #12
DOORWAY TO NIGHTMARE with #5
DYNAMIC CLASSICS with #1
FIRESTORM with #5
HOUSE OF SECRETS with #154
KAMANDI with #59
OUR FIGHTING FORCES with #181
SECRETS OF HAUNTED HOUSE with #15
SHOWCASE with #104
STAR HUNTERS with #7
STEEL with #5
THE WITCHING HOUR with #85

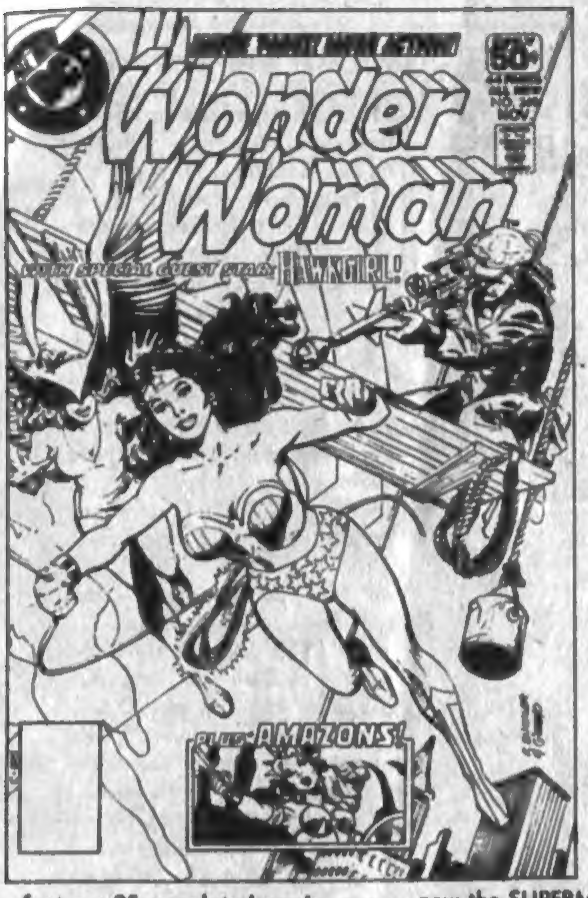
Therefore, announced as coming out in TCR #158 but not coming out are CLAW #13, DEMAND CLASSICS #1, SHOWCASE #105, WEIRD MYSTERY TALES #25 and WESTERN CLASSICS #1.

In addition, the two reprint books, DEMAND CLASSICS and WESTERN CLASSICS will never appear, and THE DESERTER, the dollar-sized STRANGE ADVENTURES, SWAMP THING and THE VIXEN have been indefinitely postponed.

The digest line is in limbo at the moment though chances are the plunge will be taken since digests have another distribution system. According to our notes, only a Sheldon Mayer tabloid and the delayed-until-October reprint of SUPERMAN #1 besides the already issued RUDOLPH'S SUMMER FUN, are still on the schedule.

THE BRAVE AND THE BOLD, MEN OF WAR, SUPER FRIENDS, THE WARLORD and WEIRD WESTERN, as well as DC COMICS PRESENTS, are all monthlies now. In addition, DETECTIVE COMICS and THE UNEXPECTED graduate to bi-monthly, dollar status.

What this all means is that DC's production drops from 32 books a month to 23, nearly a 40% decrease in production. Many completed comics will never see the light of day (DC published an office-only comic book entitled CANCELLED COMICS CAVALCADE which



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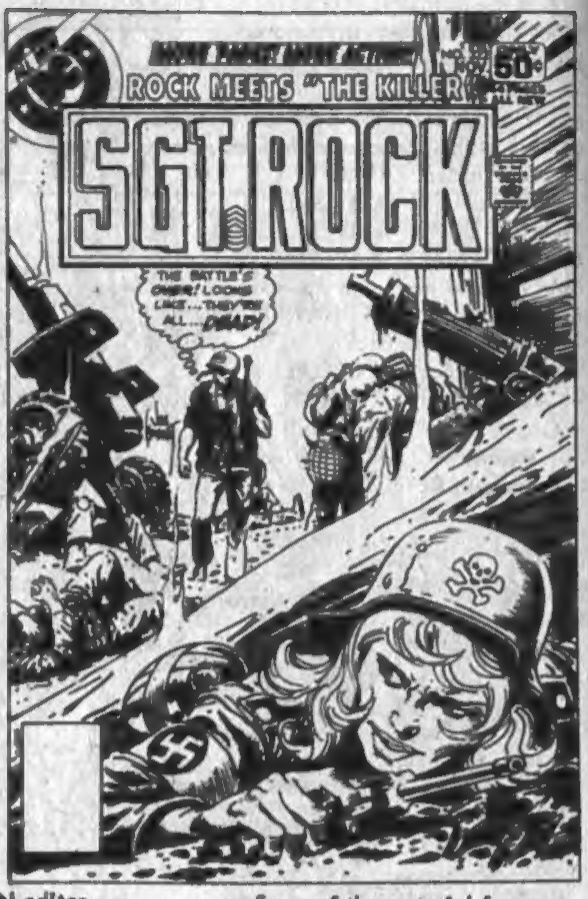

features 35 completed comic books we'll never see), though most of the back-up features that have been done will in every probability appear somewhere after the new system gets on its feet.

Naturally, with the cut, some people are out of work. Larry Hama is returning to acting and has a part in Paramount's upcoming THE WARRIORS. Al Milgrom is going free-lance, and he plans to work for DC as well as Marvel and Warren. Cary Burkett has left (although he was leaving in August anyway) and E. Nelson Bridwell is giving up his editor status on WORLD'S FINEST and his associate status with Julius Schawrtz to take over Burkett's duties. And Murray Boltinoff is going into semi-retirement, handling only the dollar-sized G.I. COMBAT.

With these changes, the editorial duties for the rest of the line have also been reassigned with a new policy instituted: A return to the one theme feeling of an editor's books. This means that Julius Schwartz is now the SUPERMAN editor, Paul Levitz is the BATMAN editor as well as the chief war editor, and so on. The new editorial assignments are as follows:

Julius Schwartz: ACTION COMICS, DC COMICS PRESENTS, SUPER FRIENDS, SUPERMAN and SUPERMAN FAMILY

Paul Levitz: BATMAN, THE BRAVE AND THE BOLD, DETECTIVE COMICS, HOUSE OF MYSTERY, MEN OF WAR, UNKNOWN SOLDIER and WEIRD WAR TALES

Ross Andru: ADVENTURE COMICS, THE FLASH, JONAH HEX, JUSTICE LEAGUE OF AMERICA, WEIRD WESTERN TALES, and WONDER WOMAN

Jack C. Harris: GHOSTS, GREEN LANTERN, SUPERBOY AND THE LEGION OF SUPER-HEROES, THE UNEXPECTED, THE WARLORD, and WORLD'S FINEST COMICS

Murray Boltinoff: G.I. COMBAT

Joe Kubert: SGT. ROCK

Joe Orlando: THE WORLD'S GREATEST SUPER-HEROES strip, ALL-NEW and LIMITED COLLECTORS' EDITION

Some of the material from the cancelled titles ends up in still existant books, e.g., the JUSTICE SOCIETY OF AMERICA will takeover the lead spot in ADVENTURE COMICS, with FLASH, WONDER WOMAN, AQUAMAN and DEADMAN comprising the regular line-up in that book.

The features from THE BATMAN FAMILY will transfer to DETECTIVE COMICS (in fact, the logo will read DETECTIVE COMICS featuring The Batman Family), with #481, the first dollar issue. That first issue will feature two BATMAN stories (one by Denny O'Neil and Marshall Rogers, the other by Jim Starlin and Craig Russell), BATGIRL, ROBIN, and MAN-BAT. In #482, THE HUMAN TARGET returns, and a story which features BAT-MITE (who turns up at DC's offices to destroy the building) replaces the MAN-BAT story. Following that, THE DEMON three-parter will run. Mike Golden did the BAT-MITE story and the first DEMON story.

The unpublished issue of SHOWCASE (#105) featuring DEADMAN will turn up as a two or three parter in ADVENTURE.

And the new UNEXPECTED giant will feature mystery material originally meant for WITCHING HOUR, DOORWAY TO NIGHTMARE and HOUSE OF SECRETS as well as the non-hosted UNEXPECTED stories.

Besides SUPERMAN AND BATMAN, GREEN ARROW, BLACK CANARY, CAPTAIN MARVEL and the just announced BLACK LIGHTNING, HAWKMAN transfers from the back of DETECTIVE to replace THE CREEPER in WORLD'S FINEST COMICS.

Of the other back-ups left out in the rain, DR. FATE will likely turn up in DETECTIVE after

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the DEMON strip ends, and KAMANDI will probably appear again somewhere as the book was a borderline monthly. THE ATOM, AIR WAVE, THE RAY, ODD MAN, OMAC, ADAM STRANGE, and the various other back-ups will probably turn up somewhere, though the new characters that have yet to be introduced (NEVERWHERE, the VIXEN back-up to feature Matt Treadway, etc.) may not. Some of the writers have inquired about buying back their characters, and DC is not entirely adverse to the idea.

Naturally, with all this titular and editorial reshuffling, the writers and artists couldn't sit still either. There are a plethora of changes, so assume that anybody we don't mention is staying on the book they were on.

Jose Luis Garcia Lopez is taking over the DEADMAN strip in ADVENTURE since Jim Aparo will now have to do THE BRAVE AND THE BOLD monthly.

Marty Pasko is taking over the writing of the AQUAMAN strip in ADVENTURE after Paul Kupperberg's material runs out. (Paul is free-lancing to Marvel now.)

BATMAN will be done by Len Wein, Irv Novick and Dick Giordano beginning with #310.

THE BRAVE AND THE BOLD will continue to be by Bob Haney and Jim Aparo. #145 will feature The Phantom Stranger, #146 the Unknown Soldier (with Earth 2's Batman), #147 features Supergirl (which Haney probably won't write), and #148 is a Christmas issue that stars Batman and Plastic Man, pencilled by Joe Staton and inked by Jim Aparo.

DC COMICS PRESENTS will be pencilled and inked by Murphy Anderson beginning with #5. #5 is now Superman and Aquaman, scripted by Len Wein. #6 and 7 feature a two-parter by Paul Levitz featuring Green Lantern in #6 and Red Tornado in #7. #8 features Superman and Swamp Thing and will be written by Steve Englehart.

THE FLASH will be drawn by Rich Buckler beginning with #271. Cary Bates will continue to write, though the book has been described as "a totally new Flash."

G.I. COMBAT will incorporate the LOSERS strip from OUR FIGHTING FORCES. Robert Kanigher and George Evans will continue on the strip.

GREEN LANTERN will be written by Denny O'Neil and drawn by Alex Saviuk. Dave Hunt becomes permanent inker of the book with #113.

Marty Pasko is the new writer of JUSTICE LEAGUE beginning with #166 under the book's new (and only its second editor) Ross Andru.

Jack C. Harris will take over the writing of GRAVEDIGGER in MEN OF WAR. ENEMY ACE will appear in #12-14, followed by either another DATELINE: FRONTLINE or the Len Wein-Howie Chaykin BLACKHAWKS strip.

Len Wein will write SUPERMAN beginning with #366.

In SUPERMAN FAMILY, Don Heck will take over as the artist on SUPERGIRL, Marty Pasko and Alex Saviuk will do SUPERBOY, Gerry Conway and Bob Oksner will do LOIS LANE and Conway and John Calnan will do JIMMY OLSEN.

Paul Levitz will be the new writer of WONDER WOMAN, in her own book, and probably in ADVENTURE as well.

WORLD'S FINEST, when it gets to its permanent line-up in #257, will have Denny O'Neil, Jose Luis Garcia Lopez and Dan Adkins on SUPERMAN AND BATMAN, Gerry Conway, Dick Dillin and Frank McLaughlin on GREEN ARROW and BLACK CANARY, E. Nelson Bridwell, Don Newton and Kurt Schaffen-

berger on SHAZAM!, O'Neil, Mike Nasser or George Tuska (alternating) and Vince Colletta on BLACK LIGHTNING, and Murphy Anderson with writers Len Wein, Gerry Conway and Steve Englehart on HAWKMAN.

The JONAH HEX SPECTACULAR, out in August, will be the last annual for awhile. The material scheduled for the LEGION SPECTACULAR will instead appear in SUPERBOY AND THE LEGION #250 and 251. It's by Paul Levitz and Jim Starlin.

Those of you who have been keeping track during all this have noticed certain people left unmentioned. At the moment, Steve Ditko, Trevor Von Eeden, Bob Rozakis (who retains his production position), among others have no regular assignment. Since this report comes so soon after the massive change, reassignments have yet to be made in some cases. We'll have to wait to see if these people will stay or seek employment elsewhere.

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DC and their parent company feel that the decrease in volume will relieve the glut on the stands that has existed since 1969 and enable them to build the paid circulations of their longtime best-sellers that the distributors know and feel an affinity for. No new titles are expected to be released in the near future, though their goal is to increase the dollar book line to eight by next year, probably by expanding a current title. Since this is a longterm experiment, we'll probably see a return to a stability in titles that has been absent since the early sixties.

DC's Mike Gold feels that the delay of the SUPERMAN film had nothing whatsoever to do with the decision. His opinion is that the decision came as the result of fifteen years of declining comic sales, possibly spurred on by the low winter sales (figures seriously out of wack because of the blizzard), and the new size would not have been saved even if a phenomenal sales push had been garnered from the film.

In any case, an exciting experiment has been nipped in the bud, and there will be far fewer DCs to pay for and read. Let's remember that this was a decision instigated by Warner Publishing and Independent News and not by DC, so this is not a deliberate scheme on DC's part to screw us all up. We'll have to wait and see whether these actions will increase sales or not.

Fred Hembeck joins the pro ranks sometime in the near future as his HEMBECK strip appears irregularly on selected DAILY PLANET pages throughout the line. Congrats, Fred, and remember -- we know you now!

Former DC writer John Albano is currently going through litigation to see who really owns Jonah Hex. It seems he sold a film treatment to a producer utilizing Hex but ran into snags when DC retained their claim on a character Albano claims is his. It may take awhile to sort this out.

It remains to be seen whether the AMAZING WORLD OF DC COMICS will continue, and whether the DC SUPER-STAR SOCIETY will ever get off the ground. The DIRECT CURRENTS newsletter is continuing (it's up to #5) though it will get a new editor.

Warren News

Warren Publishing has been putting out some limited edition one-shots lately. First, THE ODD COMIC WORLD OF RICHARD CORBEN, $3.98 from Warren was put out (that one's adults only); now two more have been scheduled: FUTURE WORLD COMIX and STAR QUEST COMIX, both standard-sized comic magazines, which may or may not appear on newsstands. We're not even sure that they're one-shots. The last two cost $2.00 from Warren, which is the standard mail-order price for Warrens, so they might appear on the stands.

Coming Comics

FAMOUS MONSTERS OF FILMLAND No. 148, October. [8/8]

VAMPIRELLA No. 73, October. "A Gathering Of Demons" is by Bill DuBay and Gonzalo Mayo and is a book-lengther. Bob Larkin did the cover. [8/8]

CREEPY No. 102, October. "Pantomime At Sea" is by Cary Bates and Buz Vaultz (yes!); "Almost Shangri-La" is by Bruce Jones and Leo Duranona; "Killer Claw" is by Mark Lasky, Walt Simonson and Klaus Janson; "Night Eyes" is by Jones and Alfredo Alcala; "Fair Prey" is by Bruce Jones and Isidro Mones; and "Monster In The Hearth Of The Forrest" by Abel Laxamon. Patrick Woodruff did the cover. [8/15]

1984 No. 4, November. [8/15]

EERIE No. 96, November. This issue's stories are "Fallen Angels" by Guillermo Saccamanno and Cary Bates and Leo Duranona; Mac Tavish, Part 2 (somehow transformed from Zud Kamish as we reported last time) by Alabaster Redzone (formerly Jonathan Redbone) and Pepe Moreno-Casaures; "Visit To A Primitive Planet" by Bill DuBay and John Severin; and "The Eternal Triangle" by Bates and Martin Salvador. Jordi Penalva did the cover. [8/15]

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Marvel News

Meanwhile, at Marvel, things are a bit more subdued at the moment. The only new title definitely scheduled is a one-shot issue of SUPER-VILLAIN TEAM-UP which will reprint the Dr. Doom vs. Red Skull battle from a couple issues of ASTONISHING TALES.

DOMINIC FORTUNE will return in an issue of MARVEL PREMIERE plotted and drawn by Howard Chaykin and dialogued by David Michelinie. Other MP features on tap include a three-part BLACK WIDOW series by Ralph Macchio and George Perez, and CALEB HAMMER, a western hero by Peter Gillis and Gene Day.

That MARVEL TEAM-UP ANNUAL we mentioned as possibly being issued in July won't be issued at all. The material for it will be incorporated into the monthly book's #76 and 77.

Whitman is distributing the CLOSE ENCOUNTERS OF THE THIRD KIND adaptation as a MARVEL TREASURY EDITION. Its title is officially MARVEL SPECIAL EDITION featuring CE3K, but the cover and the indicia are at odds as to its number: the cover has #1, the indicia #3. The book has a new cover on it.

The STAR WARS MARVEL SPECIAL EDITION #3 turned out to be another reprinting of the movie adaptation, #1-6. This makes the fourth reprinting (in different formats) by Marvel in less than one year, not even counting the Del Rey paperback reprint.

Also changed are those rather confusing plans for MARVEL PREVIEW. As it stands now, it will stay black and white in the same format it has been for at least the next four issues. #15, 17 and 18 will feature STAR-LORD by Chris Claremont, Carmine Infantino and Bob Wiacek. #16 might be the oft-delayed DETECTIVES issue.

The WEIRDWORLD color comic will be edited by Roger Stern, written by Doug Moench and drawn by Mike Ploog. The magazine, which is by Moench, Mike Golden and Rudy Nebres, is still up in the air at the moment.

Additional issues of the Pocket Books reprints will be forthcoming: Another issue of THE HULK and DOCTOR STRANGE as well as the first issue featuring CAPTAIN AMERICA.

Spider-Woman will meet two new weirdies created by Mark Gruenwald: The Waxman and Locksmith. Plus, The Shroud will return. Al Gordon becomes the regular inker.

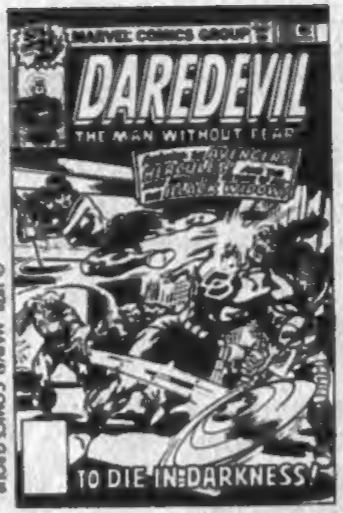
Jerry Bingham will replace Jack Kirby on BLACK PANTHER. In that book, Wakanda sets up an embassy in New York.

CAPTAIN AMERICA #230 and THE INCREDIBLE HULK #232 will be crossover issue involving the ultimate fate of the Super Agents Of SHIELD, the final

battle with Animus, and an all-out confrontation with the Corporation.

THE GHOST RIDER #35 features that motorcross race with Death we mentioned and portended on the cover of TCR #154, written and drawn by Jim Starlin.

Misty Knight and Colleen Wing join the cast of THE X-MEN as supporting characters. A special Christmas issue of the comic is planned.



Speaking of The Hulk, the first issue of his magazine that's in color retitles the book simply THE HULK. We'll be calling it THE HULK Magazine to avoid confusion.

Ed Hannigan has given up pencilling to be a full-time scripter. His pencilling slot on THE DEFENDERS will be filled by several people before a permanent artist is set. Bruce Patterson will ink two issues.

Devil Dinosaur will make a

Captain America will make a guest appearance in an upcoming AMAZING SPIDER-MAN to help Spidey battle Electro in a Marv Wolfman-Jim Starlin-Bob McLeod story. Jigsaw will also be returning in that magazine.

WHAT IF #12 features Rick Jones in "I Was A Teen-Age Hulk."

The storylines of FANTASTIC FOUR and NOVA will intermingle in about a year in a story involving The Sphinx.

Alan Weiss will be penciller of the new SUB-MARINER comic.

Bob Layton will became regular inker of THE INCREDIBLE HULK with #233, after inking #230.

guest-appearance in GODZILLA. Don't ask us how.

Terry Beatty will not be writing the ROLLING STONES Magazine.

Tony DeZuniga will ink the second issue of KISS adventures in MARVEL COMICS SUPER SPECIAL.

Bill Mantlo has plotted a two-part AVENGERS story about

the secrets of Arsenal and his connection with a World War II experiment called Project: Tomorrow.

Deathbird will return in MS. MARVEL.

The Christmas issue of MARVEL TEAM-UP will star Spider-Man and (uh-huh) Red Sonja by Chris Claremont and John Byrne.

Bill Kunkel is writing a fill-in issue of MARVEL TEAM-UP in which he introduces Hedy Wolfe into the Marvel Universe, and the issue not coincidentally features Spider-Man and Hellcat. Thus, after eleven years, the Patsy and Hedy team is revived. (Hellcat is the former Patsy Walker of romance comics fame.) Howard Bender will be the artist.

It looks like Spider-Man will soon be cleared of all suspicion of being a crook by the NYPD. And it's about time.

Gold Key News

Due to contract problems, Gold Key has moved back on the schedule the release of the first issue of the HAPPY DAYS comic book. Instead of this month's books, it will be coming out with the releases of October.

To answer that great unasked question, the team doing the new FLASH GORDON series is John D. Warner and Carlos Garzon R. At least they did #1.

Coming Comics

Walt Disney DONALD DUCK No. 200, October. Reprints. [8/3]

Walt Disney MICKEY MOUSE No. 188, October. Reprints. [8/3]

TOM AND JERRY No. 311, October. Reprints. [8/3]

WOODY WOODPECKER No. 171, October. New. [8/3]

GRIMM'S GHOST STORIES No. 47, October. Reprint. [8/3]

THE TWILIGHT ZONE No. 87, October. New. [8/3]

Walt Disney UNCLE SCROOGE No. 157, October. Reprints. [8/10]

BUGS BUNNY No. 201, October. New. [8/10]

STAR TREK No. 56, October. New. [8/10]

THE PINK PANTHER No. 57, October. New. [8/10]

YOSEMITE SAM and Bugs Bunny No. 56, October. New. [8/10]

LOONEY TUNES No. 22, October. New. [8/10]

BORIS KARLOFF TALES OF MYSTERY No. 85, October. 23 pages new, and 15 pages reprint. [8/17]

TWEETY AND SYLVESTER No. 86, October. New. [8/17]

BEEP BEEP, THE ROAD RUNNER No. 74, October. New. [8/17]

Walt Disney BEAGLE BOYS No. 45, October. New. [8/17]

FAT ALBERT And The Cosby Kids No. 27, October. New. [8/17]

Walt Disney SUPER GOOF No. 48, October. New. [8/17]

WALT DISNEY'S COMICS AND STORIES No. 457, October. 13 pages new and 11 pages reprint. [8/24]

RIPLEY'S BELIEVE IT OR NOT! No. 82, October. 22 pages new, 16 pages reprint, in this 48 page comic. [8/24]

UNDERDOG No. 21, October. New. [8/24]

DAFFY DUCK No. 118, October. New. [8/24]

BEETLE BAILEY No. 123, October. New. [8/24]

Walt Disney WINNIE THE POOH No. 9, October. New. [8/24]

Star*Reach News

What fandom thought would never happen has happened: ALTER EGO #11 is out. Honest, we have it right here in our little hands, published by Mike Friedrich through the auspices of Roy Thomas and containing that Bill Everett interview promised for so long, as well as a reprinted interview (from England's GRAPHIXUS) with Jean "Gir" "Moebius" Giraud. Obviously worth the $1.50 plus 35¢ postage (mailed first class), many of us are subscribers and are eagerly awaiting our issues. They haven't come for a good reason: Roy Thomas is waiting for subscribers to write him with their current address, after which he'll tell Mike Friedrich to send you your issue. [My address is the same, Mike! MT] So write:

Roy Thomas
c/o 1902 Jaybrook
San Pedro, CA 90732

And receive your issue today (or tomorrow; after waiting nine years, what's a few days?)

TCR Message

A lot of things occured while I was on vacation three weeks this month and we found ourselves with only five days to put this issue together. I hope we haven't done too badly.

Next issue should contain an overview of the recent happenings by Andy Hildebrand and we hope it will mark the return of both Harvey and Archie news, which were probably victims of staff vacations at both companies.

Similarly, no fanzine reviews this time even though we have a whole stack, because I don't have the time to read them. And I'd rather read them before I review them; I'm funny that way.

Once again, the DEADLINE FOR THE SUMMER SPECIAL IS AUGUST 1st or thereabouts. We have a few definite contributions but things are still a bit tentative, though things look pretty good. We'll know by next issue. - Mike

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— Joe Sarno, Chuck Schaden, Dave Denwood, Al Peterson, & Ron Messengill.

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Our Hero

Media Review

Hello again... The starting date of the STAR TREK film has again been delayed, this time to August 7th. As you might recall, the film was originally supposed to begin filming in 1975. If these delays are able to sustain themselves, the cast and crew can celebrate the fifth anniversary of the announcement that filming would start... 20th Century Fox began legal proceedings last month against MCA, Universal and ABC-TV, seeking an injunction against the release or telecast of the BATTLE STAR: GALACTICA series. This month, producer Glen Larson of BSG said that STAR WARS' father George Lucas has seen enough of the raw footage of GALACTICA to say that he wants no part of the lawsuit, and that the only stipulation George made is that BSG not introduce any characters too similar to STAR WARS'. This whole thing smacks of the lawsuit MGM brought against SPACE: 1999 because they figured they owned all science fiction projects utilizing numerals in the title. STAR WARS'only claim to originality might be its ability to market their concept better than a lot of other galactic war stories have in the past. BSG is said to have a robot dog, STAR WARS had robots, so therefore BSG is violating copyright? It is to laugh.

Dino DeLaurentiis' FLASH GORDON movie has just gone into preproduction (one of those ambiguous phases of movie making in which they plan what they are going to do once they really start) in London. Their budget is $20 million and the director is Nicholas Roeg, who co-wrote the screenplay with Michael Allin... THE INVASION OF THE BODY SNATCHERS, the re-make, that is, with Leonard Nimoy and Donald Sutherland, should be out by Christmas (and that usually means Easter)... It seems that BATTLE STAR: GALACTICA is being test-marketed as a film in Toronto, at least that's the report we get from people there. It was my impression that the first two episodes (the three hour and two hour installments) would be airing the first two weeks of the new season as part of the series. However, I can well understand why, with their budget of $8 million, they would want to recoup as much as possible before blowing its box office potential by showing it on TV. It is slated to be released theatrically in Europe, which is probably what the STAR WARS people are afraid of...

Harlan Ellison and Ben Bova are suing ABC and Paramount for allegedly appropraiting their concept of a veteran cop and his robot partner in their FUTURE COP and (on NBC) COPS AND ROBINS. Ellison and Bova did a short story that was published in 1970 called BRILLO which used the same concept and were then asked by ABC to develop it for a series in '73. After the deal fell through, a former ABC executive with Paramount resurrected the idea and even cast Ernest Borgnine (suggested originally for the part by Ellison and Bova). Now we know the reasons behind Ellison's anti-network feelings on his TOMORROW SHOW appearance (and his dislike of our own aping of network and company press releases right here). It sounds like he has quite a case... That SHAPE OF THINGS TO COME film remake I mentioned last time is being done in Canada and will pretty definitely (almost definitely?) become a half-hour TV show, which may very well be offered for U.S. syndication in 1979... Stephen King's THE SHINING, directed by Stanley Kubrick, stars Jack Nicholson and Shelly Duvall, as well as child actor Danny Lloyd... SUPERMAN will probably cost you at least $3.00 to see when it comes out, $2.00 if you're still young (or small) enough to get in on the children's rate. It has to do with the amount of rental the theatre has to pay to Warner Brothers and the amount they have to charge to make up that cost. So, I'd doubt that waiting for a matinee will get you much of a discount... The Woody Allen written and directed (but not starring) film coming out is called INTERIORS, with Diane Keaton and Geraldine Fitzgerald... An imaginative Italian movie producer named Armondo Novelli is doing a movie he likes to call CLOSE ENCOUNTERS OF THE FOURTH KIND. Stephen Spielberg's sequel will just have to resign itself to being second, I guess...

There are a slew of Dracula films in preparation, which could have some ultimate effect (saleswise) upon TOMB OF DRACULA. The Frank Langella Broadway show is being made into a film; George Hamilton is making LOVE AT FIRST BITE (a comedy) with Susan Saint James, Richard Benjamin, Dick Shawn and Arte Johnson; Roger Vadim will eventually do a version, and he hopes to snare Catherine Deneuve as a victim; a movie based on Ann Rice's novel INTERVIEW WITH A VAMPIRE is still being chewed on; there's a German remake of the F.W. Murnau ripoff of DRACULA that he called NOSFERATU to avoid copyright; and even Ken Russell is getting into the act with his own version of Bram Stoker's DRACULA (the only one doing an adaptation of the book). Of no particular consequence is a classic out now called DRACULA'S DOG, allegedly a comedy, with Jose Ferrer and Michael (Captain Barbera on SPIDER-MAN) Pataki. I'd expect a Dracula TV series if any of these really caught hold... Forgot to mention last issue that Alan Alda is also the star of the film version of SAME TIME, NEXT YEAR, co-starring Ellen Burstyn. It seems Alan intends to make his mark now that M*A*S*H is at its height rather than waiting until it's cancelled... Bob Kurtz is doing the animation (eighteen minutes' worth) for THE ILLUSTRATED GEORGE CARLIN, a film that will combine live concert footage of George with animation and some studio stuff. With Martin Mull, Chevy Chase, Steve Martin, David Steinberg, Marty Feldman, Gene Wilder, Dom Deluise and

Monty Python gaining some autonomy in the film-making business, comedy seems to be making a resurgence, having had to depend upon Woody Allen and Mel Brooks for our laughs these past ten years.

Turning to TV, NBC did, in fact, juggle their schedule a bit, but not enough to make me very excited. They dumped COASTO-COAST in favor of LIFELINE, a show with real doctors, real blood and the prospect of nauseatingly real operations. And a couple of series changed titles. The new schedule effects three days: On Wednesday you can choose from DICK CLARK'S LIVE WEDNESDAY, GRANDPA GOES TO WASHINGTON and LIFELINE; Thursday will have PROJECT UFO, QUINCY and W.E.B.; and Friday will have WAVERLY WONDERS, WHO'S WATCHING THE KIDS? (formerly LEGS), ROCKFORD FILES and SWORD OF JUSTICE. OPERATION: RUNAWAY has became THE RUNAWAYS with Alan Feinstein replacing Robert Reed. These prospects only leave the mini-series and the specials for anything really exciting; a four hour BIG EVENT will have an adaptation of Aldous Huxley's BRAVE NEW WORLD, there will be a new version of Wells' TIME MACHINE, a KISS MEETS THE PHANTOM (probably not the King Features character) movie, the Filmation FLASH GORDON animated TV movie and Buddy Hackett and Harvey Korman will portray Abbott And Costello in BUD AND LOU. NBC also has two specials each for Chevy Chase and Steve Martin... THE NEW AVENGERS will be shown on Friday nights at 11:30 (10:30 Central) in most places on CBS. (In Milwaukee we'll see it on Sunday nights.) The first 26 will be shown this season, with the new thirteen saved for '79. The show replaces KOJAK on the schedule... Speaking of Avengers, the U.S. version, Quinn Martin's ESCAPADE, has passed an important step with CBS: they've ordered more scripts. It doesn't mean there'll necessarily be more episodes (scripts were ordered on GENESIS II and QUESTOR too, and you know how far they got), but the pilot did well enough for them to keep the project alive... The MacLean Stevenson show, JUST THE BEGINNING, has been retitled IN THE BEGINNING for copyright reasons. I think it's a far more appropriate title anyhow... CBS has four back-up series ready just in case: THE WHITE SHADOW (Ken Howard in an MTM hour drama as a high school basketball coach), MISS WINSLOW AND SON (another British-based adaptation comedy by the THREE'S COMPANY people), FLATBUSH (a Lorimar gang-comedy), and NIGHT AFTER NIGHT (possibly the most promising, a comedy by Marshall Brickman and David Lloyd about writing for a "TONIGHT SHOW type" of talk show). ABC has bought THE WOMEN from TOY Productions for midseason (TOY does the ultra-dreadful WHAT'S HAPPENING and CARTER COUNTRY and were about to do COASTOCOAST) and it stars Eileen Brennan, among others... They've revamped OPERATION: PETTICOAT for next season and have dropped John Astin from the cast. Now I won't have any guilt feelings for missing it... Judd Hirsch is the star of TAXI, and the cast of the show also includes Andy Kaufman.

ABC tried Harvey Korman in another pilot recently, and Monty Python fans must have taken a second look when they saw SNAVELY. The recently-aired show was based upon John Cleese and Connie Booth's FAWLTY TOWERS, even down to copying the layout of the sets. Unfortunately, what seems fresh and funny in John Cleese's character seems tired and boring in Korman's, and the whole thing didn't transfer very well. Too bad. Had it been a hit, John and Connie might have become filthy rich.

- Rana Blabbit

Charlton News

Information as to what's happening at Charlton has finally arrived. Sadly, we have a four month gap between our last schedule and the new one, so a number of things have still to be determined. Both SIX MILLION DOLLAR MAN and BIONIC WOMAN are apparently no longer being published, but we're uncertain if any issues beyond #9 and #5 respectively have been published. Their places on the schedule have been taken up by the revived BILLY THE KID (with John Severin reprints again, although they run out with #127) and WAR, and each have been published for at least four months as BILLY THE KID #125 and 126 and WAR #10 and 11 came out sometime during that period.

The last of the original CAPTAIN ATOM reprints appears in SPACE ADVENTURES #12. What will show up in subsequent issues has yet to be determined.

Coming Comics

Just to be something near complete on our listings, we'll attempt to approximate the August-November cover date schedules. The December and January schedules are straight from Charlton.

August Issues
GHOSTLY TALES #131
SPACE ADVENTURES #10
DOOMSDAY + 1 #8
FIGHTIN' ARMY #134
SPACE WAR #31
GHOST MANOR #39
SIX MILLION DOLLAR MAN #10?
BIONIC WOMAN #6?

September
HAUNTED #38
FIGHTIN' MARINES #139
SCARY TALES #13
MONSTER HUNTERS #16
BILLY THE KID #125
WAR #10

October
GHOSTLY TALES #132
SPACE ADVENTURES #11
DOOMSDAY + 1 #9
FIGHTIN' ARMY #135
SPACE WAR #32
GHOST MANOR #40

November
HAUNTED #39
FIGHTIN' MARINES #140
SCARY TALES #14
MONSTER HUNTERS #17
BILLY THE KID #126
WAR #11

December
GHOSTLY TALES #133
SPACE ADVENTURES #12
DOOMSDAY + 1 #10
FIGHTIN' ARMY #136
SPACE WAR #33
GHOST MANOR #41

January
HAUNTED #40
FIGHTIN' MARINES #141
SCARY TALES #18
MONSTER HUNTERS #18
BILLY THE KID #127
WAR #12

TCR Mailboost

ROY THOMAS, San Pedro, CA: Dear Rona: Thought I'd drop you a line concerning the CONAN movie, as currently projected.

You are, of course, correct in saying that producer Edward Pressman's comments in VARIETY (and similar but more tactfully edited ones in an L.A. TIMES Sunday piece here a few weeks back) certainly don't endear him to me, though my personal contacts with him (as recently as a couple of weeks ago) have been fine.

It's just that Ed feels the need to dissociate himself from the comics, even though it is at least 50% the comics which made the movie project viable in the first place. At the time the movie deal was suggested to him boy our mutual friend Ed Summer, there were no American paperbacks coming out and hadn't been for a couple of years -- with no prospect of a settlement of the disputes between Glenn Lord, de Camp, et al. (not to mention the rump end of Lancer Books) in sight.

It's true that, after John Milius withdrew from the project, Paramount felt it definitely needed a name scripter -- so we weren't given a chance. Ed Summer and I never wrote a full script, though, only a lengthy treatment, which is like a 70 page short story form of the story. Some studio executives, being the illiterates they are, thought it was too bloody (because they were looking for family fare like STAR WARS), others thought this, others though that. (Wish there was another verb I could use there besides "thought"; it seems a shame to dignify the mental processes of studio and network executives with that word.) Anyway, "hot" writer Oliver Stone was called in, and is working on a script. I'm still supposedly (along with Ed Summer) "Story Consultant," and Ed and I were nicely paid for our treatment, so no tears there -- except that the contract has tied me up for a long time, forcing me to turn down one or two other sword and sorcery related ideas that came my way. It's not a mistake I'll make again in the future, but I was well paid for what amounted to only a week or two of real work.

Besides, with Pressman putting mucho of his own money up to straighten out the Conan mess, Marvel (and thus I) acquired the right to adapt the deCamp, Carter and Nyberg CONAN tales (including many future ones by them, Wagner and Offutt), which will make my adapting life easier for the next couple of years. That, plus the money, plus some sort of screen credit, plus the return of the REH works to print after a long absence (which in turn led me to my present post as advisory editor of a series of RED SONJA paperbacks), is not bad recompense for the work. Still, all in all, I'd rather have had a real crack at doing a screenplay -- either on CONAN or some similar character.

Now the thing will be to wait and see whether the Stone/Pressman version is the real thing (and Summer's and my treatment was quite faithful to REH's Conan, more so than even the comic) or not. Or if the picture even gets made. Or if Ed Summer and I get our deserved story consultant credit, as promised, with a bit more money along the way. Or whatever.

Incidentally, while I'm glad you excerpt VARIETY and (?) HOLLYWOOD REPORTER for us (even though I have subs to both), I agree with Harlan Ellison's admonition to a certain extent -- namely, remember that the trades are notoriously unreliable as a real guide to future action, since much is put into them simply for the record, not unlike the CONGRESSIONAL RECORD. Still, what else is a poor media reporter to do?

Meanwhile, I might mention that I've written four FANTASTIC FOUR half-hours for DePatie-Freleng to date. The rest, I guess, are being written by Stan Lee, though Christy Marx (who plotted SAVAGE SWORD #29 for me) seems to have done one, too, somehow. I'm also doing a HULK POSTER BOOK for Marvel, using stills from the first Universal show. (I have other irons in the fire, too, but I'll let you read about them in VARIETY, if they work out.)

[Thanks for the clarification. For the record then, I don't get HOLLYWOOD REPORTER, my sources in other cases being newspaper gossip columns, wire service news, TV GUIDE and the old reliable trio of hearsay, rumor and innuendo. With nary a director, producer, cameraman, key grip or best boy in my grapevine, I'm at the mercy of the P.R. men with only my innate skepticism to save me. - Rona]

DENNIS MALLONEE, San Diego, CA: Okay. But try "something he didn't previously agree to do" and cross out the "selling out" bit, and you've got it.

[This is in regards to the Roy Thomas-Dennis Mallonee debate resolved last issue. MT]

LYLE CHESNEY, 902 North Sterling Blvd., Sterling, VA 22170: I'm sorry, but I just can't agree with the currently popular theory, put forward once again by Randy Crawford in TCR #158, that DC is "out-Marvelling Marvel." Certainly, a number of typical Marvel plot devices and scripting

techniques have made their way into major DC titles recently, but this is hardly without precedent. Doesn't anyone else recall the Giordano-edited super-hero books, or the Doom Patrol? (The original, not the doppelganger currently on the loose.)

Comic book writers and artists are constantly groping toward an optimum method to tell their stories and express their messages. If soap-opera subplots prove successful, both esthetically and commercially, why should the DC writers deny themselves the technique? A number of Marvel's most successful covers during the late sixties and early seventies showed the protagonist in a threatened position; should Vince Colletta ignore this when he lays out the next JLA cover?

Granted, I would be as alarmed as any should Jenette Kahn choose to content herself by xeroxing old Marvels, but I don't think that this is the case. Sure, abhorrent quickie rip-offs like Firestorm and others abound, and certain old DC standards seem to be disappearing (remember when Superman could go for almost a year without a single costumed villain?). At the same time, we're seeing active experimentation with almost dead genres, such as the western, mystery and war books, a return to the very roots of DC with the multi-star, extended format books. And every month that sees a pseudo-Marvel Black Lightning or Justice Society also sees a David V. Reed Batman, a Marty Pasko Superman, or a Bob Haney BRAVE AND THE BOLD. Personally, I can do without at least one of the items on that list, but I would be the last to deny the craftsmanship or variety of those presentations. The difference between Marv Wolfman and Bill Mantlo, though more than noticeable, is quite minor when compared to the gaping chasms between Gerry Conway and Cary Bates, or between Mike Fleisher and Paul Levitz. It is hardly fair to typify the entire company on the basis of a few titles.

Evolution by means of natural selection is a process in comics as well as in biology. As the competition for survival becomes greater, so too does the diversification of species.

That's just the way I like it.

[I think, though, that there is cause for worry about the disappearance of a certain type of comics telling, i.e., the one panel-one scene style that predominated until around 1968, and still exists only in pockets occupied by older writers like Robert Kanigher, Nelson Bridwell, Bob Haney and George Kashdan. I don't think that the old style, which certainly encompassed far more plot and far less characterization, is necessarily obsolete, and it's just a shame that most of what's being done at DC is being done in a style using Stan Lee as a model rather than John Broome or Otto Binder. Also, in the old days, the difference in writing styles amongst DC writers was far greater than the few instances you site. (And Marty Pasko's style is very Marvel-influenced, in my opinion.) I would just like to see a few new writers come in who aren't utilizing the same vocabulary as most comics writers. MT]

DON SECREASE, 5501 Louisiana, St. Louis, MO 63111: I've read countless letters, not only in TCR but other comic-oriented publications, where readers will write in to compare DC and Marvel covers. The majority complain that DC covers depict the heroes in utter defeat at the hands of some sordid villain and that Marvel covers always feature the heroes in triumph. Trying desperately not to say "bull----!" I decided to take a little poll.

I picked twenty-nine DCs and thirty Marvels, all cover dated September (with no humor, reprint and special annuals counted) and listed them in four categories: Standoff (hero/villain on equal ground), Pose (simple hero pose), Villain triumphant, and Hero triumphant.

DC

S - 7 covers, 1 half cover
P - 7 covers, 4 half covers
V - 10 covers, 3 half covers
H - 1 cover

Marvel

S - 8 covers
P - 7 covers, 1 half cover
V - 12 covers, 1 half cover
H - 2 covers

I would say the covers speak for themselves, but I'm sure that some die-hard Marvel fantatic will mutter to himself, "Hmpf! Marvel just had a bad month."

ACE GARY, Flushing, NY: I would like to make a few comments, and at the same time make some inquiries. Here we go --

I noticed that in the August Marvels they've changed the positioning of the ads, from ad-facing-ad to comic-facing-ad. While I like the latter better, I felt the former distinguishes them from their Dime-plus-nickel-increase Competitors.

Also on the subject of ads, I'd like to see Marvel reprint the rare and early Marvels (like AMAZING FANTASY #15, SPIDER-MAN #1 and FANTASTIC FOUR #1) exactly as they were originally produced, like DC's FAMOUS FIRST EDITIONs. They could be sold the same way the STAR WARS comics are done now.

Question: Why do Marvel, DC and you print the readers' street adresses after the writers' letters? The way I see it, it serves no purpose.

On the subject of a "World Con": Why not? The American Stamp Dealers Association holds three a year in New York City plus others in other cities and those shows do well. One thing -- no $5.00 admissions, for I wouldn't like to pay just to buy comics.

Your editorial of #145 (July 1977) was right. Comics overuse the death theme. Of your 46 cover repros (Marvel and DC) in #156 (May), 15 of them (almost one-third) have something to do with death, killing, murders and all that kind of stuff. If a guy wants to hang around the dead, he'll go to a cemetary!

One more item -- How about a TCR yearbook which tells what occured in comics the past year?

As the song goes, "Twelve

MONTHLY AT LAST-- ABOUT TIME YOU TURKEYS WERE SUCCESSFUL!
SALES ARE UP, EH SCOTT ME BOY?
WELL, NO, NOT REALLY...
NO? THEN WHY...?
WELL, WHEN I SHOWED STAN LEE THE POWER OF PHOENIX UN-LEASED....
...HE WASN'T TOO HARD TO PERSUADE!
JEAN, DO YOU THINK YOU COULD GET SOME SILVER POLISH OUT OF THE OLD GUY?
MEIN GOTT!
CHARACTERS © 1978, MARVEL COMICS GROUP
FRED HEMBECK

o'clock -- I gotta rock."

[If you've ever flipped through a Marvel on the newsstand and saw the splash page and then nothing but ads (try it and see), you'll see the commercial reason for putting the ads across from the comics.

We print the street addresses so that people who wish to make personal contact with a fan who may have views or geography common with them don't have to write us and have us forward their missives. The reason DC stopped doing it for a long time was that advertisers can make up (rather useless)mailing lists from the names and addresses and some parents complained. Apparently, only advertisers who have some hope of selling to comics writers (i.e., people selling comics or comic-related material) are using the addresses, because you don't hear the complaints anymore. Pornography sent to minors doesn't make much sense since they're unlikely to buy anything. Anyhow, if you're like me, you enjoy receiving junk mail if it's interesting. MT]

WILLIAM R. REYNOLDS, 5 Anderson Street, Apt. 7, Hackensack, NJ 07601: Thanks, Andy Hildebrand, for the comment on the stupifying sameness of the Marvel product. It is precisely because of this that DC's work has been consistently more interesting. Marvel's books may be more "realistic" and more "reliable," but wonderfully idiosyncratic work such as BEOWULF, THE CREEPER, METAMORPHO, etc. could never have appeared there. DC's artistic successes more than make up for their numerous artistic failures. Unfortunately, most of their artistic successes have been commercial failures -- proving at least the marketing sense of Marvel's approach.

I can't help but feel that the assembly line look is an official policy at Marvel when I consider what happens to artists' and writers' styles upon moving in or out of the Bullpen. Esteban Maroto's work in INFINITO or the European DRACULA and in the best of his Warren stories was complex, erotic, evocative, light, airy and stubbornly non-linear. His women were among the most beautiful to appear in two dimensions. His original concept for Marvel's LILITH, which, although never used, was later published as a "pin-up" embodied these qualities. Marvel, however, went with a much more mundane and Marvel-esque design by John Romita. When

the strip appeared, the entire thing could have been drawn by Romita. The people were heavy and dark with tortured expressions and typical Marvel action poses. The feel was claustrophobic -- boxed in vigorously in the usual and very un-Maroto panel-by-panel layout.

If you think that this isn't the case, look at what happened to Simonson. Compare his MANHUNTER, METAL MEN and DOCTOR FATE books to a THOR that could just as easily have been done by one of the Buscema clones. Why bother to hire the man in the first place?

Of course, I wiggle my pen in vain because all of Simonson's DC books failed while armies of fans marched out to buy THOR, knowing that they wouldn't meet up with anything unexpected. But I won't buy it because I don't collect work I don't like. That's the only way to fight back.

MAC PATTERSON, 306 Wishing Star, Duncanville, TX 75116: I have stopped buying comics almost completely, due to higher prices, the poor quality of reproduction (thin paper, plastic plates, sloppy color seps), and the general lack of innovation on the part of the writers and artists. However, your publication is very helpful in making me aware of the occasional gem. My only suggestion is that the one column cover repros are too small. I think the one-and-a-half column size is best. Also, I think too much space is devoted to television. I think this space should be used for a more regular letters page or info on some of the people responsible for the Archie and Harvey comics.

[You'll find that the letters page will henceforth take up at least two or three pages each issue, as it seems to be a popular feature, as attested to by Gary Young. MT]

GARY YOUNG, 2464 Opal Court, Grove City, OH 43123: TCR #158 is right on target. At last -- expanded news and letters, a move that I think that just about every reader wished for. I noticed the smaller size at once; it seems you're going down to more of a digest size. The extra pages I'll take anytime over those white pages, which just didn't seem to fit in an average issue of newsprint paper.

I was wondering why you enlarge certain cover repros over others. My guess (not to slight any artist) is that you pick out the more outstanding covers to draw attention to. If this is the fact, start featuring those Kaluta covers!

There is no doubt that DC is stumbling now a bit. Let's face it, FIRESTORM and STEEL are next to worthless and it seems more books with six month lives will soon be unleashed. The reprint books won't make it because of the simple fact you can't expect four different books of 50¢ a shot to sell considering most of the story content is average or fairly recent. Now if they could cut it down to one decent reprint book and load it up with Adams-Wrightson-Toth material, I'm sure it would be a fairly good seller. The current DC mistakes will hopefully wisen up Jenette Kahn, a lady with more outlook and ability than most people would like to admit.

The dollar comics are a most surprising success and now that they have no ads they are more readable, and besides, the quality of BATMAN FAMILY and ADVENTURE will make even a casual reader a dollar book buyer. Three years ago, DC didn't have talent the likes of Starlin, Rogers, Golden and Staton, and I buy many titles I didn't before because of these people.

As usual, I feel Marvel remains very strong and the new color magazines are very exciting. I agree with you that the BEATLES STORY is just plain boring and reprinting the first six issues of STAR WARS over and over again in every format possible is ridiculous considering the adaptation itself is very poor. HOWARD THE DUCK going under must be a real shock for Marvel, since two years ago the book was hailed as the next SPIDER-MAN. I hated Steve Gerber's recent stories and the book really did seem to burn out after just ten issues!

To Rona Blabbit: I read VARIETY but I still enjoy reading your MEDIA REVIEW to catch great little news items like the NBC movie of GILLIGAN'S ISLAND! It was always a fantasy of mine to see them do another GILLIGAN segment that would have them rescued. I can't wait!

[I always wondered whether Gilligan would finally figure out that he's alone on an island with two attractive women...

We are now about 1/4 inch taller than TV GUIDE, and only 18,992,000 behind in circulation.

Our criteria for enlarging certain covers is as follows: first issues, annuals, special anniversary issues get enlarged first, then we select certain covers based upon how well-drawn or interesting the subject matter might be. The number of large covers is determined by how many pages we have for each section (we don't use more than two large sized per page generally), and so sometimes the large quota is made up with covers of the more popular books -- which generally excludes the mystery books. Unfortunately, that's where Michael Kaluta's covers have been appearing.

I think a well-selected selection of reprints would make a good dollar book too. MT]

KIRK R. PFEFFER, 1720 W. Lingam, Santa Ana, CA 92704: Your magazine provides the comic reader with news happening in the comic industry well ahead of time. However, the recent news proves to be very disappointing. It seems the comic companies wish to smother their fans.

First, DC decided to up their magazines to 50¢. Yeegads! I thought until I learned more for your money was offered. But two to three regulars in a book? Well, it has to be observed before I can open my mouth.

The most dismal financial and conceptual comic change occurs at Marvel. They seem to be putting an all-out effort into more magazines; nothing wrong with that. There is always

room for change in comics. But adding an extra fifty cents just for color isn't fair [to the magazines]. Black and white art varies very much from its color counterpart, therefore a reader has a chance to study a different form of art, the quality often better than the color comics.

I mentioned before that change is always welcome in comics, but I hope Marvel changes its position on magazines, and when they do add a new title, not to have it the same characters as the regular, 32 page books.

[Well, I guess DC's latest moves remove some of that glut from the stands you dislike; now that they've cut back to 40¢ and only twenty books a month, the cost of the DC line drops about $8.00. That should make you happy. MT]

STEVEN ALAN BENNETT, 842 Hunt St., Akron, OH 44306: I would to thank you very much for printing the plug for RUBBER CITY BLUES #3 along with the news it supplied in TCR #157. Although very few people know it, there are quite a few "small" fanzines published every month, but for the most part they are completely ignored by the very professional looking publications (such as TCR). The support was, for that reason, very much appreciated, since like all small publishers, I wish to find some regular audience for my work.

What follows is further Gold Key/Popeye related news. If such news has a place in TCR, I'll be able to send monthly progress reports on the various media projects geared to celebrate Popeye's 50th birthday.

Sales reports have come in on the first Gold Key POPEYE and it has been raised from five times a year to monthly. Because of George Wildman's other editorial duties at Charlton, he won't be able to handle the new schedule so Gold Key will be using an occasional reprint from their files. This won't be for several months, since the Wildman-Pearson team is already several months ahead.

King and Western have come to an understanding, and will publish a special issue of POPEYE in January celebrating his 50th birthday. The story will concern a birthday party given to him by the regular cast members. There is also a chance that the issue will be larger than usual size although its final size and shape have yet to be determined.

To coincide with the POPEYE birthday book, longtime POPEYE strip artist Bud Sagendorf is currently working on a large hardback POPEYE book to be published early next year. Not a reprint of the POPEYE strips, it will try to straighten out the various relationships between the cast members (like whose child is Swee' Pea, who is Popeye's mother?), and will also serve as a history of the comic strip itself.

Again, thank you, and expect further progress reports in the months ahead.

[Thanks for the news and yes, we'd be very interested in getting it in the future. MT]

GARY SASSAMAN, 324 Rowe Street, Tamaqua, PA 18252: Just wanted to apologize for those transcription errors in your interview [in PITTSBURGH FAN FORUM]. I was shocked to hear that Nick Cardy had vanished into limbo at Charlton Comics, and since Mark Lerer has seemingly vanished off the face of the Earth, I had no way of checking. I too was bothered by the lack of identification, but all in all, the response to that issue has been good.

You're not up against the wall with the post office. Have any disgruntled subscribers write to your postmaster. I work for a newspaper which had severe mail problems (would you believe two weeks for a paper to go four miles?) but once the people started writing and my boss started editorializing, they shaped up. They're much more public relations conscious than you'd think, especially now with a pay raise in the wings.

Also: A mistake in your puzzle: #20 across is A.G.C. AMERICA'S GREATEST COMICS not A.B.C. - AMERICA'S BEST COMICS (Nedor published that). Either that or #8 down is "Gerger." How soon could I get a full page ad in for P.F.F.?

[Thanks for the suggestions; disgruntled subscribers should please write the Menomonee Falls post office and maybe something will happen. And thanks also for the correction on the puzzle; we missed it in proofreading and you're right, it was supposed to be Nedor. (If you send it in now, we have a small amount of room left for #160.) MT]

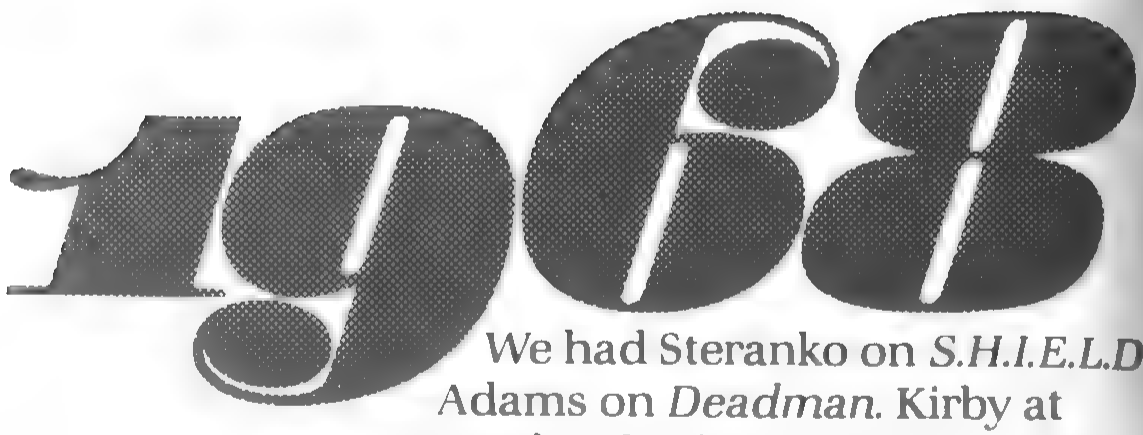
LARRY LATHAM, 1345 Figueroa Place, #4-15, Wilmington, CA 90744: Thanks for the kind words about BETTY BOOP FUNNIES #1 but to give credit where credit is due, Mike Morgan did the FELIX story not me. Mike also did the cover, while Brent Purdam did the back.

Response to the book has been very good, which is especially gratifying to me in view of the obstacles the stories presented. The major problem was to transfer characters whose appeal depended in large part upon constant movement and vocal characterization to a flat piece of paper, and still retain their charm. This was complicated by the fact that I draw only as a pastime and have never had any training. I learned to ink as I went along, in fact. Hopefully, response will show itself in sales and there will be a second and third issue of BBF. Thanks again.

[It was a fine first effort, Larry. The problem you state is that of every film and TV adaptation, and yours came off. (By the way, cover submissions can be any proportional size.) MT]

JEAN GREGORY, St. Louis, MO: You haven't yet reported the release date of the Marvel Comics adaptation of that trendy new movie, SUPERMAN. Will it be color or b&w magazine size or regular? I wonder: can this SUPERMAN be properly translated from film to comics?

[A good question. I leave the floor open for discussion. MT]



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Marvel Coming Comics

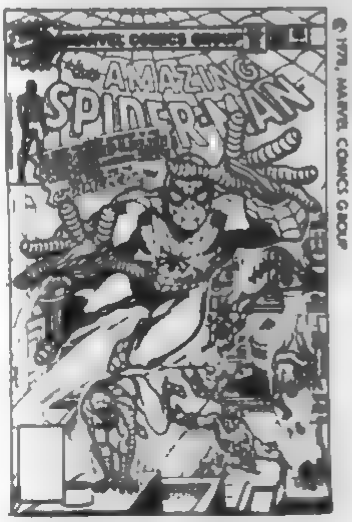
DAREDEVIL No. 155, November. "A Band Without Fear" is by Roger McKenzie, Frank Robbins, and Frank Springer. Black Widow returns and Daredevil suffers severe headaches and blackouts. Plus, Foggy and Matt's new secretary, Becky, is introduced. Gene Colan did the cover. [8/1]

GODZILLA No. 16, November. "The Great Godzilla Round-Up" is by Doug Moench, Herb Trimpe and Dan Green. Godzilla captures the rustlers, saves the range, recovers the cattle but heads for the last round-up. Trimpe and Bob McLeod did the cover. [8/1]

THE HUMAN FLY No. 15, November. "War In The Washington Monument" is by Bill Mantlo, Lee Elias and Ricardo Villamonte. The Human Fly faces some of Ted's crippled war buddies. Bob Lubbers and Bob McLeod did the cover. [8/1]

MARVEL SUPER-HEROES No. 76, November. From HULK #121, "Within The Swamp, There Stirs... A Glob!" by Roy Thomas and Herb Trimpe is reprinted. Trimpe did the cover. [8/1]

MARVEL TREASURY EDITION



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No. 18, November. This is a MARVEL TEAM-UP edition featuring Spider-Man and his first team-ups with: The X-Men (from #4), Werewolf By Night (#12), Ghost Rider (#15) and Iron Fist (#31). John Romita probably did the cover. [8/1]

MARVEL TWO-IN-ONE No. 45, November. "The Andromeda Rub-Out" is by Peter Gillis, Alan Kupperberg and Mike Esposito. Gangsters from the stars come after Ben Grimm and only Captain Marvel can save him from the St. Valentine's day massacre. Ron Wilson and Bob Layton did the cover. [8/1]

THE SAVAGE SWORD OF CONAN No. 34, October. "Lair Of The Ice Worm" is adapted from the L. Sprague DeCamp and Lin Carter story by Roy Thomas, Carmine Infantino and Alfredo Alcala. Also included is a Bran Mak Morn tale, "Men Of The Shadows." [8/1]

SPIDER-WOMAN No. 8, November. Marv Wolfman's final issue contains two stories: "The Man Who Couldn't Die" and "The Suit," both illustrated by Carmine Infantino and Al Gordon. Infantino and Steve Leialoha did the cover. [8/1]

TARZAN ANNUAL No. 2, November. "The Death Dancers" is by Bill Mantlo, Sal Buscema and Fran Matera. Tarzan journies to the city of the Death Dancers to restore a kingdom to a princess and kills the god of the Death Dancers. Buscema and Bob Hall did the cover. [8/1]

TOMB OF DRACULA No. 67, November. "At Long Last, Lilith" is by Marv Wolfman, Gene Colan and Tom Palmer. Dracula and his daughter battle on the stage of Bob Hall's "Passion Of Dracula." Colan and Palmer did the cover. [8/1]

THE AMAZING SPIDER-MAN No. 186, November. "Chaos Is The Chameleon" is by Marv Wolfman, Keith Pollard and Mike Esposito. Spider-Man is

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cleared of all criminal charges and becomes the golden boy of the media... but will it last? Pollard and Jim Mooney did the cover. [8/8]

CAPTAIN AMERICA No. 227, November. "This Deadly Gauntlet" is by Roger McKenzie, Sal Buscema and Inkers Mike Esposito and John Tartaglione. Everyone on the SHIELD helicarrier has been turned into a surrogate Red Skull and Cap must run the gauntlet to save Nick Fury, the world and himself. Jerry Bingham did the cover. [8/8]

CRAZY No. 43, November. [8/8]

LAFF-A-LYMPICS No. 9, November. [8/8]

MARVEL CLASSICS COMICS No. 35, November. Lewis Carroll's ALICE IN WONDERLAND is adapted by Doug Moench and Frank Vohl. [8/8]

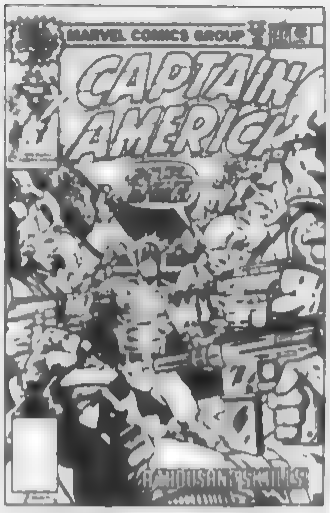
MARVEL'S GREATEST COMICS No. 80, November. "Mystery On The Moon" by Stan Lee, Jack Kirby and Joe Sinnott is reprinted from FANTASTIC FOUR #98. Kirby and Sinnott did the cover. [8/8]

RED SONJA No. 12, November. "The Search" is by Roy Thomas, Clair Noto and John Buscema. To rid themselves of Apah Alah's curse, Sonja and Suumaro must seek the emblem, whatever that is. Frank Thorne did the cover. [8/8]

YOGI BEAR No. 7, November. [8/8]

THE AVENGERS No. 177, November. "The Hope And The Slaughter" is by Jim Shooter, Dave Wenzel and Pablo Marcos. Korvac the Mad Machine Man (alias Michael) kills the mighty Avengers. Next issue: MICHAEL COMICS. Dave Cockrum and Terry Austin did the cover. [8/15]

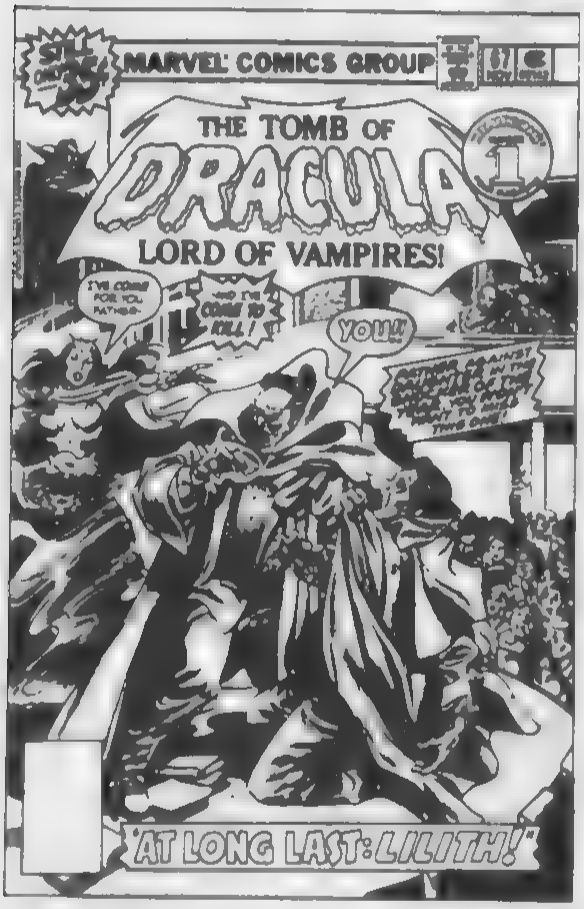
BLACK PANTHER No. 12, November. "The Kiber Clue" is by Jack Kirby and Mike Royer. The Black Panther is trapped by Kiber and his evil minions, the men who walk through walls.



first of a four-parter, "Graven Image Of Death" by Moench, Gene Colan and Tony DeZuniga. Bob Larkin did the cover. [8/15]

THE INCREDIBLE HULK No. 229, November. "The Moonstone Is A Harsh Mistress" is by Roger Stern, Sal Buscema and Mike Esposito. The secret of the Moonstone is revealed, General Ross suffers his long-awaited nervous breakdown, and The Hulk is humiliated on national TV. Herb Trimpe and Bob Layton did the cover. [8/15]

THE INVADERS No. 34, November. "He Who Destroys" is by



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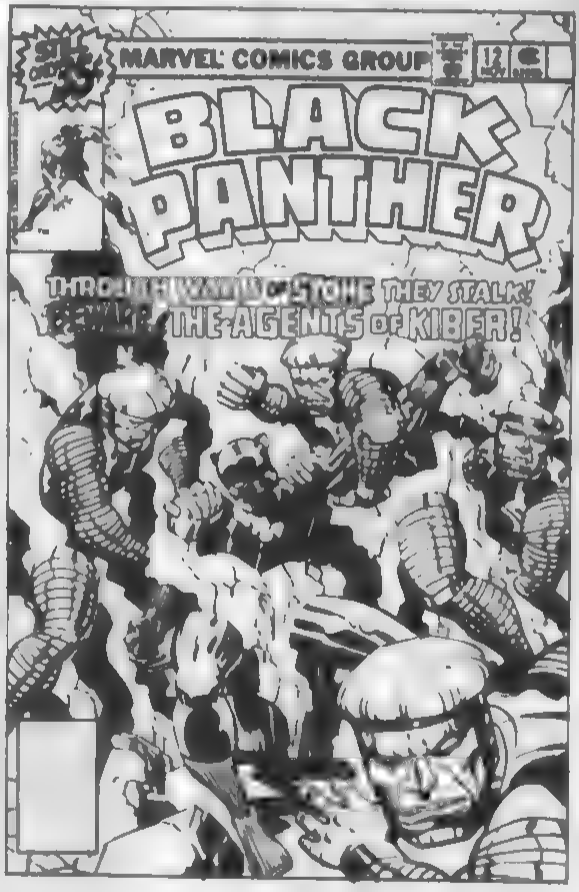


Kirby and Royer did the cover. [8/15]

CONAN THE BARBARIAN No. 92, November. "The Thing In The Crypt" is by Roy Thomas, Sal Buscema and Ernie Chan. In an untold story from Conan's youth, he battles his first guardian of a tomb. Buscema and Chan did the cover. [8/15]

DEVIL DINOSAUR No. 8, November. This issue is by Jack Kirby and Mike Royer. DD is captured by a hostile race of dinosaur riders, and the small folk return. Kirby and Royer did the cover. [8/15]

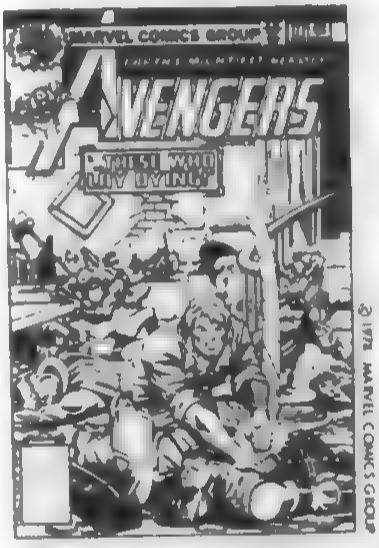
THE HULK Magazine No. 11, November. "The Boy Who Cried Hulk" is by Doug Moench, Ron Wilson and Fran Matera. The Hulk runs amok in a carnival. Also, Moon Knight solos in the

Don Glut, Paul Kupperberg and Frank Springer. Someone posing as the Destroyer creates havoc and Union Jack shows off his new powers. Also, The Invaders head stateside. [8/15]

A MARVEL COMICS SUPER SPECIAL No. 5, November. This was supposed to be SGT. PEPPER, but due to delays this will be the second issue to feature KISS. We don't have the credits. [8/15]

MARVEL TALES No. 97, November. From AMAZING SPIDER-MAN No. 118 comes "Countdown To Chaos" by Stan Lee, Gerry Conway, John Romita, Jim Mooney and Tony Mortellaro. Romita did the cover. [8/15]

NOVA No. 22, November. "The Coming Of The Comet" is by Marv Wolfman, Carmine Infantino and Steve Leialoha. Nova fights The Comet (a brand new '50s super-hero) and Diamondhead. Dave Cockrum and Joe Rubinstein did the cover. [8/15]

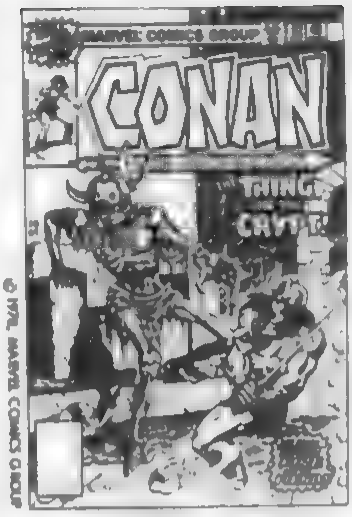


PIZZAZZ No. 12, September. [8/15]

THOR No. 277, November. "Time Of The Trolls" is by Roy Thomas, John Buscema and Tom Palmer. Thor continues his battle with the upstart Thor and Ragnarok is on the horizon. Buscema and Joe Sinnott did the cover. [8/15]

X-MEN No. 115, November. "Visions Of Death" is by Chris Claremont, John Byrne, and Terry Austin. Sauron returns, sicking Wolverine on the other X-Men. Plus, Ka-Zar returns as do the Petrified Man and the Flying Sharks. Byrne and Austin did the cover. [8/15]

CAPTAIN MARVEL No. 59, November. "The Trouble With Titan" is by Doug Moench, Pat



Broderick and Bruce Patterson. Captain Marvel and Drax The Destroyer plunge into the depths of Titan to save the lives of Mentor and Eros. Plus: The coming of Stellarax. Broderick and Bob Wiacek did the cover. [8/22]

FANTASTIC FOUR No. 200, November. "When Titans Clash!" is by Marv Wolfman, Keith Pollard and Joe Sinnott. The 200th anniversary issue is commemorated by the final battle between Reed Richards and Victor Von Doom. Jack Kirby and Joe Sinnott did the cover. [8/22]

HANNA-BARBERA'S SPOTLIGHT No. 2, November. [8/22]

HOWARD THE DUCK No. 28, November. "Cooking With Gas" is by Marv Wolfman, Mary Skrenes, Carmine Infantino and Frank Giacoia. Three people who have seen Howard go to a psychiatrist. Gene Colan did the cover. [8/22]

IRON MAN No. 116, November. "Anguish Once Removed" is by David Michelinie, John Romita, Jr. and Bob Layton. Iron Man turns the Ani-Men into red jelly; Spymaster returns; Iron Man has it out with Madame Masque; and the fate of Count Nefaria is revealed. Romita, Jr. and Layton did the cover. [8/22]

JOHN CARTER, WARLORD OF MARS No. 18, November.

"Meanwhile, Back In Helium" is by Chris Claremont, Frank Miller and Bob McLeod. While John Carter is trapped, Tars Tarkas must battle for his life against a Thark who was his boyhood friend. John Byrne and Rudy Nebres did the cover. [8/22]

MACHINE MAN No. 8, November. "Super-Escape" is by Jack Kirby and Mike Royer. Trapped by the Corporation, Machine Man must fight his way out before a nuclear device goes off. Plus, more on the congressional investigation of Machine Man. Jack Kirby and Bob Wiacek did the cover. [8/22]

MARVEL TEAM-UP No. 75, November. "The Smoke Of That Great Burning" is by Chris Claremont, Ralph Macchio, John Byrne and Al Gordon. Spider-Man and Power Man attempt to

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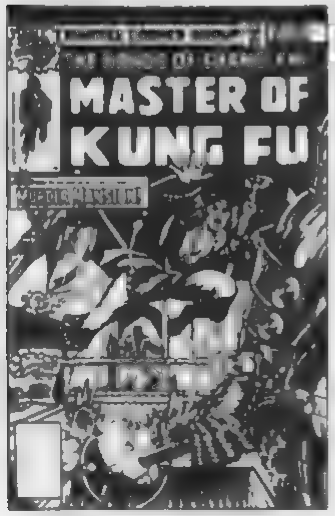
stop a gang of arsonists. Keith Pollard and Bob Layton did the [illegible] [8/22]

MASTER OF KUNG FU No. 70, November. "Home To Die" is by Doug Moench, Pat Broderick and John Tartaglione. Shang Chi and Black Jack Tarr return to Murder Mansion only to fall prey to an evil cult. Broderick did the cover. [8/22]

SGT. FURY No. 149, November. From #54, "Izzy Shoots The Works" by Gary Friedrich, Dick Ayers and John Severin, is reprinted. Ayers and Severin did the cover. [8/22]

THE SPECTACULAR SPIDER-MAN No. 24, November. "Spider-Man Night Fever" is by Bill Mantlo and Frank Springer. Meet Tony "Spider-Manero": All the guys want to be him... All the girls want to be with him.



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He's the king of the webbed disco. [8/22]

SPIDEY SUPER STORIES No. 37, November. [8/22]

STAR WARS No. 17, November. This issue is by Archie Goodwin, Herb Trimpe and Al Milgram. An untold tale of Luke Skywalker on Tatoonie is told. [8/22]

THE DEFENDERS No. 65, November. "Of Ambitions And Giant Amoebas" is by David Kraft, Dan Perlin and Bruce Patterson. The Sergei-Red Guardians sub-plot is resolved, The Valkyrie freaks out again and Millie Collins (Millie The Model) returns. Keith Pollard did the cover. [8/29]

TARZAN, LORD OF THE JUNGLE No. 18, November. "Blood Money And Human Bandage" is continued with "Part 4: Survival" by David Kraft, John Buscema and Klaus Janson. The Mad Arab and his men get no closer to accomplishing any of their goals and Pirate Chieftan The Cid is saved from a giant squid by Tarzan. Buscema and Bob McLeod did the cover. [8/29]

DC Coming Comics

BATMAN No. 305, November. "Death Gamble For A Darknight Detective" is by Gerry Conway, John Calnan and Dick Giordano. Batman takes a chance when he comes up against a gang of mercenaries in Gotham City. Also, The Unsolved Cases of The Batman has "With This Ring, Find Me Dead" by Bob Rozakis, Dan Newton and Dave Hunt. The cover is by Jim Aparo. [8/1]

DC COMICS PRESENTS No. 3, November-December. "The Riddle Of Little Earth Lost" is by David Michelinie, Jose Garcia-Lopez, and Dan Adkins. An old foe of Adam Strange's sends Adam to Earth and brings Superman to Rann in an interplanetary exchange program. Cover by Garcia-Lopez. [8/1]

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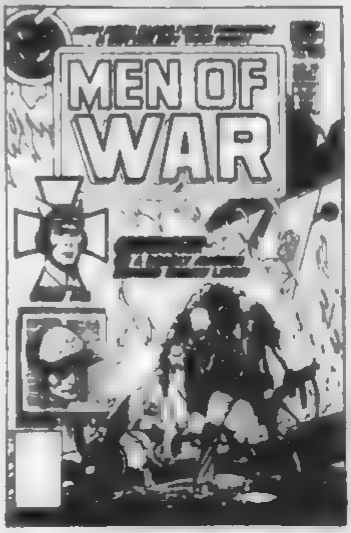
THE FLASH No. 267, November. "Heat Wave's Blaze Of Glory" is by Cary Bates, Irv Novick and Frank McLaughlin. Heat Wave seems to have put the Flash on ice -- permanently. Plus, "The Origin Of Flash's Uniform" by Bates, Alex Saviuk and Frank Chiaramonte. The untold story of the origin of a set of red longjohns. The cover is by Rich Buckler and Dick Giordano. [8/1]

JONAH HEX No. 18, November. "Amazon Treasure... Amazon Death" is by Michael Fleisher, Val Mayerik and Danny Bulandi. Returning from his trip to the South Atlantic, Jonah finds trouble in Brazil. Cover by Jose Garcia-Lopez and Luis Dominguez. [8/1]

JUSTICE LEAGUE OF AMERICA No. 160, November. "Crisis From Tomorrow" is by Gerry Conway, Dick Dillin and



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Frank Mc Laughlin. The five characters from Earth's past who beat the Justice League and Justice Society team up with the two groups to stop the computer of the Lord Of Time. Dillin and McLaughlin did the cover. [8/1]

MEN OF WAR No. 10, November-December. "Crossroads" is by Roger McKenzie, Dick Ayers and Romeo Taghal, and stars Gravedigger. Also in this issue are "Duel At Dawn," an Enemy Ace story by Robert Kanigher and Howie Chaykin, and "Glory Soldier," a Dateline: Frontline feature by Cary Burkett and Jerry Grandenetti. Joe Kubert did the cover. [8/1]

THE BRAVE AND THE BOLD No. 144, November-December. "The Arrow Of Eternity" is by Bob Haney and Jim Aparo. Batman and Green Arrow team up to find an arrow that dates back to the Dark Ages. Plus, "The Symphony For The Devil Contract" by Len Wein and Dick Giordano. Chris Chance replaces an orchestra leader on a bullseye. Aparo also did the cover. [8/8]

SUPERMAN No. 329, November. "I Have Met The Enemy -- And It Is Me" is by Martin Pasko, Curt Swan and Frank Chiaramonte. The Man of Steel concludes his battle with the Kryptonoid. And a back-up: "The Secret Of The Talking Car" by Cary Bates, Kurt Schaffenberger, and Frank Giacoia. Mr. and Mrs. Superman make an investment and discover a secret. Ross Andru and and Dick Giordano did the cover. [8/8]

THE UNEXPECTED No. 188, November-December. In this issue: "Verdict From The Grave" by George Kashdan and Bill Payne; "To Die Of Laughter" by Jack Phillips and E.R. Cruz; "And In This Corner: Death" by Carl Wessler and Ernie Guanlao; "The Locked Room" by Wessler and Gerry Talaoc; and "Murder Can Be Fatal" by Wessler and Ernie Chan. Luis Dominguez provided the cover. [8/8]

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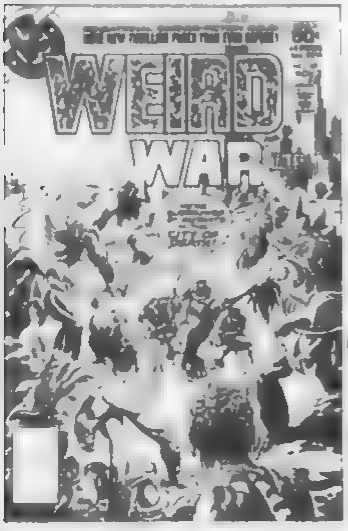
WEIRD WAR TALES No. 69, November. "The Phantom With My Face," by Scott Edelman and Romeo Tanghal, leads off the issue. It tells the tale of a peace-loving medic in World War II and the entity from the future who protects him. "The Day After Doomsday" by Jack Oleck and Alex Nino takes us to the future where mutants attack the last pocket of humankind. "Atrocities" is by Jack C. Harris and Howard Chaykin. Finally, "The Soldiers From

Heaven" by Arnold Drake, Bill Draut and Bob Smith takes us into the past when the Spanish Conquistadors came to the New World. Joe Kubert illustrated the cover of this issue. [8/8]

ADVENTURE COMICS No. 460, November-December. "A Nightmare To Remember" by Cary Bates, Irv Novick and



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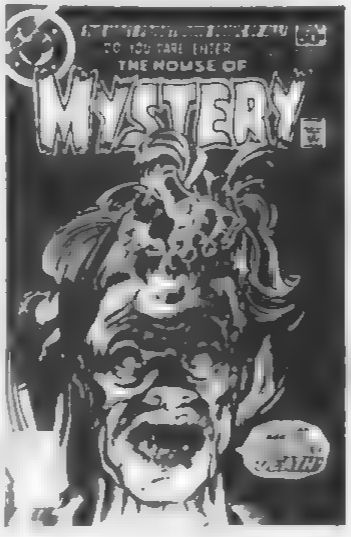
Frank McLaughlin has the Flash visiting a strange parallel world where Shade and the Fiddler live; "Canvas Inferno" by Len Wein and Jim Aparo features Deadman; "The Hunt" by Paul Kupperberg, Don Newton and Dan Adkins has Aquaman joining the ADVENTURE line-up; "The Deadly Song Of The Wizard" by Cary Burkett and Joe Staton pits Green Lantern against his old foe, Myrwhydden; Wonder Woman descends to the realm of Pluto for the soul of Steve Trevor in a story by Jack C. Harris and Jack Abel; and "Pursuit To Eternity" by Gerry Conway, Newton and Augie Scotto once again has the New Gods making their final bow. Jim Aparo also did the cover. [8/15]

GHOSTS No. 70, November. This issue's stories are: "Invasion Of The Spectral Swarm," "The Haunted Barbarian," "Phantom Future" and "Haunted Honeymoon." The cover is by Luis Dominguez. [8/15]

JONAH HEX SPECTACULAR [DC SPECIAL SERIES No. 16] Fall. "The Death Of Jonah Hex" by Michael Fleisher and Russ Heath leads off this special issue. The disfigured gunslinger is shown in his waning (and final) years as he finally is not miraculously saved from getting killed. Bat Lash, in an untitled tale by Denny O'Neil and George Moliterni, finds intrigue in turn-of-the-century Chinatown; and "Right Of Passage" by Gerry Conway, Dick Ayers and Danny Bulandi has Scalphunter, in the midst of helping a group of runaway slaves, retelling how he went through a ritual to become a man and a warrior. The three characters appear on a cover by Jose Garcia-Lopez. [8/15]

SGT. ROCK No. 322, November. "The Killer" is by Robert Kanigher and Frank Redondo. The Sarge runs into a lady Nazi who is definitely deadlier than the male. And, "Web Of Betrayal" by Bill Kelley and Ric Estrada, and Battle Album pages and War Games complete this issue. Joe Kubert did the cover. [8/15]



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DETECTIVE COMICS No. 480, November-December. "The Perfect Fighting Machine" is by Denny O'Neil and Don Newton. Batman faces a behemoth who science has made invulnerable to pain and terribly strong. "Case Of The Off-Key Crimes" by Len Wein and Murphy Anderson pits Hawkman against the Pied Piper. Jim Aparo did the cover. [8/22]

HOUSE OF MYSTERY No. 262, November. The three stories that make up this issue are: "At 11:40 P.M. I Die" by John Albano and Nestor Malgapo; "The Grimble" by Todd Klein and Tenny Henson; and "Freed From The Infernos Of Hell" by Albano and some artist. Joe Orlando did the cover. [8/22]

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SUPERBOY AND THE LEGION OF SUPER-HEROES No. 245, November. "Mordru -- Master Of Earth" is by Paul Levitz, Joe Staton and Joe Giella. The Legionnares finally come face-to-face with the man behind all that has happened to them as the Earth-War comes to a conclusion. Al Milgrom and Josef Rubenstein did the cover. [8/22]

THE SUPERMAN FAMILY No. 192, November-December. "My Father... Superman" by Gerry Conway, Kurt Schaffenberger and Tex Blaisdell stars the Man Of Steel; "This Town For Plunder" by Tom DeFalco and Joe Staton stars the Boy of Steel; "The Hand Of Death" by DeFalco, Win Mortimer and John Celardo stars Lois Lane; "The Ordeal Of Ak-Var" by Paul Kupperberg, Ken Landgraf and Romeo Tanghal features Nightwing and Flamebird; "What Goes Up... Can't Come Down" by Conway, Arv Jones and Tanghal stars Supergirl and also features the Doom Patrol; "Requim In The Rain" by Bob Toomey and Juan Ortiz has the Dog Of Steel; and "Whatever Happened To The Guardian" by DeFalco and Schaffenberger co-

stars Jimmy Olsen, The Newsboy Legion and Speedy. The cover is by Ross Andru and Dick Giordano. [8/22]

WEIRD WESTERN TALES No. 49, November-December. "The Belle" is by Gerry Conway, Dick Ayers and Luis Dominguez. Scalphunter is hired as a guard on a train Judge Halleck is using to flee the approaching Union forces. But the train, with the Judge's wife and wealth, falls into the hands of escaped convicts who find surprises in store. "Williams" by Roger McKenzie and Howie Chaykin continues the story of Cinnamon's search for her father's killer. The cover is also by Dominguez. [8/22]

ACTION COMICS No. 489, November. "Krypton Dies Again" by Cary Bates, Curt Swan and Frank Chiaramonte stars Superman; and this issue also has "Where There's A Will -- There's A Fray" by Bob Rozakis, Alex Saviuk and Vince Colletta, starring the Atom. The cover is by Ross Andru and Dick Giordano. [8/29]

GREEN LANTERN No. 110, November. "Brand Of Power" is by Denny O'Neil and Mike Grell. Green Lantern and Green Arrow are faced with a mystery. Plus, the Earth-2 GL solves the problem of malfunctioning power in a story by Cary Burkett and John Fuller. Grell also did the cover. [8/29]

UNKNOWN SOLDIER No. 221, November. "Sunset!For A Samurai" is by Bob Haney, Dick Ayers and Gerry Talaoc. The Master of Disguise travels to Japan to save the life of Axis Sally. "At The Mercy Of Tigers" is by Steve Utley, Ayers and Dan Adkins; and a Frogman story is by Scott Edelman and Fred Carrillo. The cover is by Joe Kubert. [8/29]

WONDER WOMAN No. 249, November. "The Sinister Seeker Of Secrets" is by Jack C. Harris, Jose Delbo and Vince Colletta. The Amazon Princess tackles a new foe with the help of Hawkgirl. And, "Patterns In The Dust" by Bob Toomey, Maurice Whitman and Colletta, has the Amazons continuing to seek a homeland. The cover is by Rich Buckler and Dick Giordano. [8/29]

DC Non-Coming Comics

As mentioned in the news section, CLAW #13, DEMAND CLASSICS #1, SHOWCASE #105 [Deadman], WEIRD MYSTERY TALES #25 and WESTERN CLASSICS #1, as announced in the last issue of TCR, will not be coming out. They were pulled from the presses at the last minute.
We are running descriptions of the following titles, which were originally scheduled for release in the month of August, but have been pulled from the schedule.

ALL-STAR COMICS No. 75, November-December. The Batman of Earth-2 knowingly goes to his death in this story by Paul Levitz and Joe Staton. The Society members cannot stop a mad bomber in Gotham City, so Commissioner Wayne dons his famous costume and goes after the madman, despite the certainty that he will not survive. The cover is by Staton and Dick Giordano.

BATTLE CLASSICS No. 2, November-December. "Brass Sergeant" by Bob Kanigher and Joe Kubert, is reprinted from OUR ARMY AT WAR No. 140. This was the sequel to last issue's Three Battle Stars story. The cover is by Joe Kubert.

BLACK LIGHTNING No. 12, November-December. "Lure Of The Magnetic Menace" by Denny O'Neil, Mike Nasser and Vince Colletta pits our electric hero against Hal Jordan's old foe. Plus, "Life And Rebirth" by Roger McKenzie, Mike Barr, John Fuller and Bob Wiacek recounts the origin of The Ray. Rich Buckler and Colletta did the cover.

DYNAMIC CLASSICS No. 2, November-December. "Planet Of Angels" by Denny O'Neil, Curt Swan and Murphy Anderson is the Superman story that leads off this issue. The other reprint is "The Manhunter File" by Archie Goodwin and Walt Simonson, the second chapter of the Manhunter story from DETECTIVE #438. The cover is by Ross Andru

and Al Milgram.

DOORWAY TO NIGHTMARE No. 6, November-December. "Tapestry Of Dreams" is by Cary Burkett, Juan Ortiz and Vince Colletta. Madame Xanadu enters a world of nothingness in pursuit of a dream parasite who has stolen a girl's fantasies. Mike Kaluta did the cover.

KAMANDI, THE LAST BOY ON EARTH No. 60, November-December. "Into The Vortex" is by Jack C. Harris, Dick Ayers and Danny Bulandi. As Kamandi enters and discovers the secret of the other-worldly realm, his friends are attacked by the mutants' monster. Plus, "The New Origin Of Omac" by Jim Starlin and Joe Rubenstein has a new costume and mission for the Kirby creation. Rich Buckler and Jack Abel did the cover.

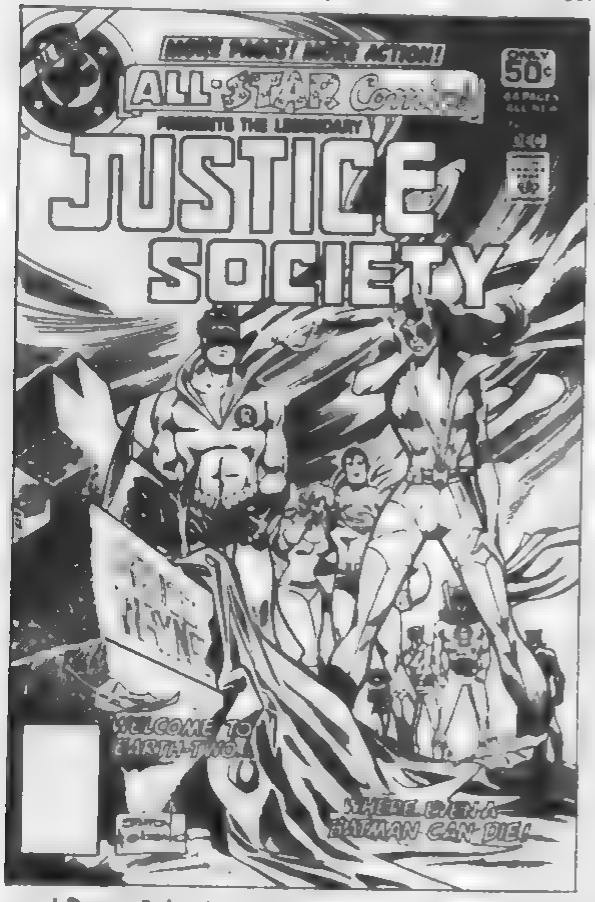
LIMITED COLLECTORS' EDITION No. C-61, 1978. A gathering of THE BEST OF DC includes: "The Menace Of The Dragonfly Raiders" by Gardner Fox and Joe Kubert, a Hawkman story from SHOWCASE; "The Hundred Dollar Deal" by John Albano and Tony DeZuniga, a Jonah Hex tale from ALL-STAR WESTERN; "Must There Be A Superman" by Elliot Maggin, Curt Swan and Murphy Anderson, with the Man of Steel; and "No Evil Shall Escape My Sight" by Denny O'Neil and Neal Adams, the first team-up of Green Arrow and Green Lantern. The cover is by Ross Andru and Dick Giordano.

OUR FIGHTING FORCES No. 182, November-December. The Losers star in "Young Losers -- Young Lions" by Robert Kanigher and George Evans. Captain Storm solos in "Battle Of The Half-Men" by Bart Regan and Fred Carillo. HQ Confidential appears in "The Missile Jockey" by Kanigher and Maurice Whitman. Joe Kubert did the cover.

SHOWCASE No. 106, November. Returning to the magazine where he was born, THE CREEPER stars in "Enter -- Dr. Stomme" by Steve Ditko. When a scientist attacks a rival broadcasting chain, Jack Ryder finds that the destructive device has a side effect that turns him into The Creeper when he least expects it. As he goes after Dr. Stomme, Jack has a heck of a job keeping his friends from learning his crime-fighting identity. Steve Ditko also did the cover.

THE VIXEN No. 1, November-December. "Who is The Vixen" is by Gerry Conway, Bob Oksner and Vince Colletta. Fashion model Mari McCabe comes in contact with the Tantu Totem, and suddenly regains her long forgotten past, as well as the powers and abilities of three wild animals. At the United Nations, she attacks the African ruler who murdered her father, years ago.

THE WITCHING HOUR No. 86, November. In this issue: "Dracula's Daughter" by George Kashdan and Lee Elias; "Haunt Of Hate" by Carl Wessler and Ken Barr; "A Pound Of Flesh... And Blood" by Kashdan and Rubeny; and "Bring Me Back To Life" by Kashdan and Rudy Florese. Luis Dominguez did the cover.



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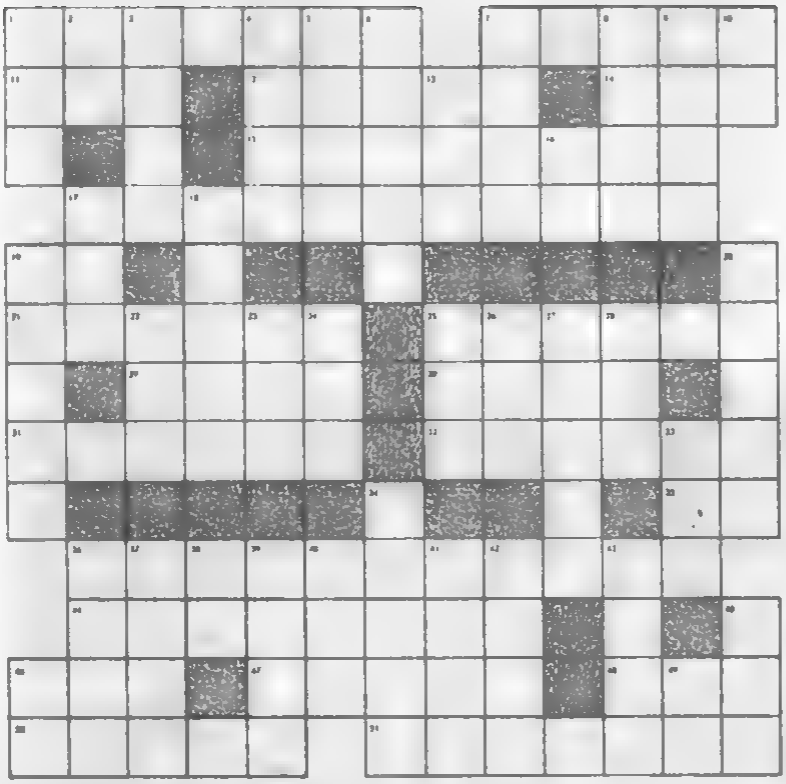
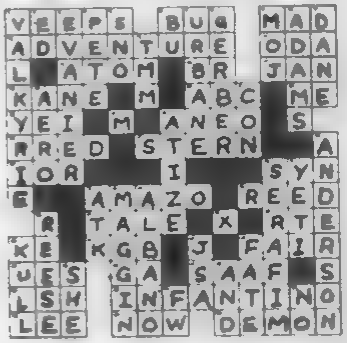


Answers to last month's puzzle



The CRossward

By Clement Aigrette

ACROSS

1. Hal Jordan's source of power
7. What Namor does
11. Juliet Jones' sister
12. Nilsson cartoon: THE _____
14. Beast Boy: _____ Logan
15. What Bobby Drake can be classified as
17. Sonics master of JLA (two words)
19. Longtime artist on LOIS LANE
21. The only Kanigher-Kubert super-hero
25. Harvey's giant character of Tinytown
29. Most famous Captain Marvel artist
30. Avengers' future foe
31. Co-creator of BATMAN; also TCR editor
32. Senior Philippines artist
35. The Riddler (initials)
36. CONAN artist
44. Where one would travel to meet Asterix and Obelix (two words)
46. The original Marvel comic title (initials)
47. First half of one across (Spanish)
48. Captain Cold's domain
50. Enigmatic Marvel character; friend of James Michael
51. Boston Brand

DOWN

1. "Newest" BATMAN writer
2. PRISCILLA'S POP creator (initials)
3. Designer of Green Arrow's current costume
4. Label Lynda Carter records for
5. Easy's topkick
6. Kara to Jor-El
7. Marvel's head hancho
8. Sheena creator
9. Billy Batson sibling
10. Captain America (initials)
13. No Man's Androids (abbr.)
16. Seminal comic book APA (initials)
17. Youth organization to which Rex the Wonder Dog's master belonged (abbr.)
18. How Jiggs might refer to Maggie if he had just seen LITTLE WOMEN (two words)
19. Editor of FOOM
20. Tower's android hero
22. Galaxy Broadcasting Network (abbr.)
23. Challengers pilot
24. North Kentuckian Rosa (abbr.)
25. SKY KING ADVENTURES (initials)
26. What Black Bolt doesn't do: _____k
27. Organization to which April and Illya belong
28. Comic The Doom Patrol debuted in (abbr.)
33. Littoral Egret Association (abbr.)
34. When Jim Harper is in costume his duty is to _____
36. Perry's employee: _____y
37. First word of most issues of CLASSICS ILLUSTRATED, JR.
38. Johnny Storm (initials)
39. Rich Ryder
40. Bahaman Gloved Egret (abbr.)
41. Shade's arch-enemy
42. Love of Stephen Strange
43. What Scalphunter and Claw like to do to their foes
45. Marvel's oldest monster-hero
46. JOE PALOOKA artist of late '50s: ____ Leff
49. Clive Arno (initials)

Correction: 20 across in last month's puzzle should be "Standard's answer to WORLD'S FINEST (initials)" = AMERICA'S BEST COMICS (ABC)

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GOLDEN AGE - 7 5/8" x 10 1/4" with 2" flap *Fits most Golden Age (DC's from 1944 - 1950), and all Dell comics*	100 @ $ 3.00 300 @ $ 7.25 500 @ $11.50 1000 @ $22.25 2000 @ $41.00	100 @ $ 3.25 300 @ $ 7.75 500 @ $12.25 1000 @ $23.25 2000 @ $44.00
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TREASURY - 10 1/2" x 13 1/2" with 2" flap *Fits all Marvel and DC oversize comics ($1.00, $1.50, & $2.00 comics)*	100 @ $ 5.25 300 @ $14.25 1000 @ $43.00	100 @ $ 5.50 300 @ $15.00 1000 @ $45.00
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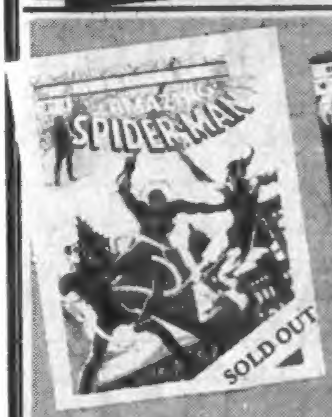

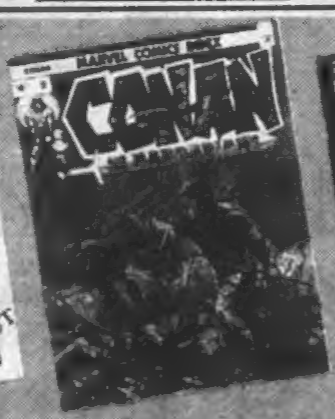

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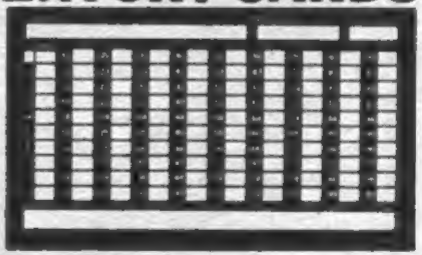

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